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REPORTS

FROM

COMMITTEES:

SEVEN VOLUMES.

—(1.)—

ART UNIONS.

Session

4 *February* —— 9 *August* 1845.

VOL. VII.

1845

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BR DOC 650

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REPORTS FROM COMMITTEES:

1845.

SEVEN VOLUMES:—CONTENTS OF THE

FIRST VOLUME.

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ART UNIONS:

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REPORT

FROM THE

SELECT COMMITTEE

ON

ART UNIONS;

TOGETHER WITH THE

MINUTES OF EVIDENCE,

APPENDIX AND INDEX.

Ordered, by The House of Commons, *to be Printed,*
5 *August* 1845.

612.

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Veneris, 17° *die Maii*, 1844.

Ordered,—THAT a Select Committee be appointed to consider the objects, results, and present position of Art Unions, how far they are affected by existing Laws, and what are the most expedient and practicable means to place them on a safe and permanent basis, and to render them most subservient to the improvement and diffusion of Art through the different classes of the Community, and to report thereon to this House.

Veneris, 24° *die Maii*, 1844.

Committee nominated:

Mr. Wise.	Mr. Plumptre.
Viscount Palmerston.	Mr. Thomas Duncombe.
Mr. Solicitor General.	Mr. Liddell.
Mr. Ewart.	Mr. Ridley Colborne.
Mr. Escott.	Mr. William Mackenzie.
Mr. Baring Wall.	Sir Charles Lemon.
Viscount Adare.	Mr. M'Geachy.
Mr. Hayter.	

Ordered,—THAT the Committee have power to send for Persons, Papers, and Records.

Ordered,—THAT Five be the Quorum of the said Committee.

Martis, 25° *die Februarii*, 1845.

Committee re-appointed.

Mercurii, 26° *die Februarii*, 1845.

Committee nominated:

Mr. Wise.	Mr. Thomas Duncombe.
Viscount Palmerston.	Mr. Ridley Colborne.
Mr. Solicitor General.	Mr. William Mackenzie.
Mr. Ewart.	Sir Charles Lemon.
Mr. Escott.	Mr. M'Geachy.
Mr. Baring Wall.	Mr. Mackinnon.
Viscount Adare.	Sir William Clay
Mr. Plumptre.	

Ordered,—THAT the Committee have power to send for Persons, Papers, and Records.

Ordered,—THAT Five be the Quorum of the said Committee.

Martis, 11° *die Martii*, 1845.

Ordered,—THAT the Minutes of the Evidence taken before the Select Committee on Art Unions, in the last Session, be laid before this House.

Mercurii, 12° *die Martii*, 1845.

Ordered,—THAT Mr. Plumptre be discharged from further attendance on the Committee, and that Mr. Dodd be added thereto.

Martis, 5° *die Augusti*, 1845.

Ordered,—THAT the Commiteee have power to report Observations, together with Minutes of Evidence taken before them, to The House.

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REPORT.

THE SELECT COMMITTEE appointed to consider the Objects, Results, and present Position of ART UNIONS; how far they are affected by existing Laws, and what are the most expedient and practicable Means to place them on a safe and permanent Basis, and to render them most subservient to the Improvement and Diffusion of Art through the different Classes of the Community;——HAVE considered the Matters to them referred, and have agreed to the following REPORT:—

YOUR Committee regarding the questions entrusted to their examination as falling under three heads, have pursued their inquiries in the same order, and now present their results, classified in the same manner, to Your Honourable House. Under the *first* is comprised all information they have been enabled to collect relative to the constitution, working, and effects of Art Unions on the interests of Artists and Art; under the *second* such information on the actual state of the Law in their regard as they had it in their power to procure; under the *third* such remedies as, in their opinion, may usefully and practically exempt them from an effect which does not appear to have been intended by the Legislature, and suggestions on what conditions and in what manner they may, with advantage to Art and the Public, be henceforth placed on a safe and permanent basis; in other words, offering to the consideration of the Legislature and Government, and of these bodies themselves, without intending to impose them as regulations, several recommendations, the fruit of opinions and facts stated to them in the course of their investigations, which they are disposed to think will materially conduce (if adopted) to the benefit of those institutions, and what is more important, will render them more subservient to the improvement and diffusion of Art through the different classes of the community.

I. *Objects, present Position, and Results of Art Unions.*

There are several Art Unions, suggested by and modelled on those of Germany, distributed over the United Kingdom both in the capital and the provinces, differing in their constitution and operations, but proposing to themselves the same objects, and carrying them into execution with various results. The most conspicuous are those of London, Dublin, and Edinburgh, to which may be added the Eastern Counties or Norwich, the Midland or Royal Birmingham, the South Western or Plymouth, the Northern or York in England; in Ireland the Belfast; in Scotland the Glasgow, &c. &c. Your Committee have carefully examined the regulations and operations of each, and compared them, as far as they were enabled, with other similar societies abroad.

The London Art Union was founded in the year 1837. It had been preceded by an attempt to establish a society of a similar description; which, for various reasons, does not appear to have succeeded. By some its failure has been ascribed to the nature of its constitution (the choice of the paintings distributed as prizes was confided to a committee), by others to the feeble interest then taken in such associations. The constitution of this Society, as detailed in the Evidence and documents before us, consists of the voluntary association of a number of individuals, contributing, by subscriptions and otherwise, for an inducement offered them, to the promotion of Art. This inducement is a certain number of prizes, distributable by lottery, in money, on the condition of the money so obtained being applied to the purchase of paintings from any of the five following exhibitions, that of the Royal Academy, of the British Institution, of the Society of British Artists, and of the Old and New Societies of Water Colours; in addition each subscriber is entitled to an engraving from the work

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of some living British artist, the selection of the engraver, and the subject, being left to the choice of the governing Council. During the last year additions have been made to these prizes and distributions; bronzes, from the works of British artists, on a small scale, have been allotted as prizes, and a volume of compositions in outline, the production of a British artist, been distributed to subscribers, besides the usual engraving. Should the funds of the Society allow, these arrangements (it is intended) are to be continued and enlarged.

The object which the "London Art Union" professes to have in view, is the encouragement of Art in all its departments, limited, of course, by the means at its disposal, and the circumstances under which it acts. It promotes painting, sculpture, and architecture, within certain bounds. Music is excluded. To all branches of painting its aid is extended: landscape, still life, domestic subjects, are severally encouraged: even portrait, though scarcely within its view, is not formally set aside. Its patronage of sculpture is restricted by the costliness of the material, but it aims at exciting a love and appreciation of sculptural design. Hence its purchase and allotment of bronzes, casts, medals, compositions in outline, &c. Engraving in all its forms, with preference, however, for line engraving, but exclusion of none (means are now taking to extend the operations of the Society to wood engraving and etching), is the great object of its care. To High Art, however, its attention is stated to be more particularly directed, with the view of inspiring a corresponding devotion to its culture and appreciation of its excellencies amongst the different classes of the community.

The constitution of the "London Art Union" is simple. The Society consists of a body of subscribers, governed by a Council originally chosen by the first promoters, since confirmed by the acquiescence of the contributors, and who, with little change, are the same who exercise their functions to the present day. It is not very clearly determined whether the subscribers possess the power of removing. They have not exercised it; no case has presented itself for its exercise. Vacancies, as they chance to occur, are filled up by the body itself. This has not been determined by any express law, but seems the result of a practice which has met with at least the tacit approval of the members. The Council comprehends many distinguished names, high in public life, and in the several professions. There are no artists amongst them, with the exception of Mr. Barry: not in consequence of any special regulation, but from a reluctance, it would seem, to involve them in any contention or imputation contingent on the exercise of their functions in respect to Artists or Art. It appears that the high character and good conduct of the Council has left these questions in abeyance, there being little doubt that were any well-grounded complaint to arise, the subscribers would adopt measures for their immediate remedy and future prevention. To the Council is entrusted the whole management, financial and directorial, of the affairs of the Art Union, with the obligation, however, of submitting their accounts, and a statement of their proceedings during the year, to the annual meeting. The annual meeting reserves to itself the right of confirmation. The Council meets weekly, has the power of making bye-laws not inconsistent with the fundamental organization of the Society, and of appointing officers. Its affairs are conducted by an honorary secretary, and an assistant-secretary and treasurer. The President of the Institution is his Royal Highness the Duke of Cambridge. There are three Vice-Presidents.

The "Royal Birmingham Art Union," and indeed the other Art Unions of England, differ little from that of London in their objects or constitution, if we are to judge from their several prospectuses and reports, and other evidence placed before us. They all profess to recognize as their end the encouragement of Art in all its departments, but especially of High Art, with, however, certain restrictions arising out of their particular position, and with special applications demanded by their industrial and other peculiarities. In the prospectus of the Birmingham Union, for instance, the necessity of keeping in view the applications of Art to Manufactures is insisted on; and in accordance with this object, it is proposed this year to give prizes for the best works in bronze, &c. connected with the immediate manufactures of Birmingham. These several Societies have each their Council, constituted much in the same way, and with the same powers and functions as those of London. Like it, they allocate money prizes by lottery, on the condition of purchasing paintings to the full amount of their respective prizes, the selection being also left to the choice of the prizeholder. Their general arrangements are all formed on the same model,

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model, and were it not that they have no direct or formal connexion, they might be considered as branches of the same parent institution.

The operations of these several Societies, in pursuance of their common object, will best appear from their periodical reports, and the additional documents and evidence placed before Your Committee. From these it results, that in those of London, Dublin, and Edinburgh especially, there have been displayed great zeal and activity, accompanied in general by judgment, and followed by encouraging effects. In the "London Art Union" these effects have been exhibited on the largest scale. In the year 1837 the amount of its subscriptions did not exceed 489 *l.* 6 *s.*; in the year 1844, not more than eight years afterwards, it had reached 14,292 *l.* 12 *s.* In the year 1837 the sum expended in pictures (to which purchases were still confined) was 385 *l.* 9 *s.*; embracing, in fact, the whole expenditure of the Union, exclusive of some small allowances for management. In 1843 (when the amount of subscription was 12,344 *l.* 7 *s.*) the expenditure amounted to 10,438 *l.* 4 *s.* for Works of Art, thus allocated: pictures, 7,855 *l.* 12 *s.*; casts, 50 *l.*; bronzes, 409 *l.*; medals, 100 *l.*; premiums for compositions in outline, 120 *l.*; engraving, 1,900 *l.* 12 *s.* 6 *d.*: the number of engravings distributed amounting to 11,800, of other Works of Art to 386. In 1844, the present year, there has not yet been a distribution of prizes for the purchase of paintings, and no money has been applied to the execution of casts; but 400 *l.* has been expended in bronzes, 100 *l.* in medals, 60 *l.* in premiums for compositions in outline, 1,660 *l.* in engravings, to which may be added 1,780 *l.*, giving a total already of 4,000 *l.*; 13,800 sets of compositions in outline have been struck off, and 13,800 prints are also due to subscribers. This presents a large sum, and it seems, on the whole, to have been judiciously expended. The expenses of management are not exorbitant: the total receipt in 1843 was 12,344 *l.* 7 *s.*, of which 10,435 *l.* 4 *s.* was applied to Works of Art, leaving, for agency and management, 1,909 *l.* 3 *s.* The Council receives no advantage, except, perhaps, a preference in the choice of the annual engraving. The augmentation of the number of subscribers has been commensurate with other progress, and there is no reason to suppose that it will not so continue; for though it fell off in 1843, it has increased in this year to 13,612. A similar or even greater increase has been observed abroad. The Union has already 300 honorary provincial agents in the United Kingdom and the Colonies. Godwin, 301. Godwin, 304. 312.

The manner in which the money for the purchase of paintings, &c. has been applied, furnishes data by which to judge of the effect of the operations of the London Art Union on specific departments of Art. In the table handed in by Mr. Godwin, the honorary secretary, taking the two years, 1837 and 1844, as the two extremes, and looking to the division of the purchases amongst the several exhibitions already referred to, it appears that the Royal Academy received in 1837, 205 *l.*, and in 1844, 3,331 *l.* 13 *s.*; the Society of British Artists in 1837, 185 *l.* 2 *s.*, and in 1844, 1,647 *l.*; the British Institution in 1837, nothing, in 1844, 1,208 *l.*; the Water-colour Society in 1837, 9 *l.* 9 *s.*, in 1843, 805 *l.* 9 *s.*; the New Water-colour Society in 1837, 37 *l.* 12 *s.*, in 1843, 675 *l.* 1 *s.* The classification of the paintings purchased is not less interesting and instructive. The aggregate amount expended for figure subjects in 1837 distributed amongst the five exhibitions was, for the Royal Academy, 100 *l.*; for the Society of British Artists, 0; for the British Institution, 0; for the Society of Water Colours, 0; for the New Society of Water Colours, 0. In 1843, for the same class of subjects, the Royal Academy received 2,146 *l.* 10 *s.*; the Society of British Artists, 1,045 *l.*; the British Institution, 492 *l.* 12 *s.*; the Society of Water Colours, 127 *l.*; the New Water Colours, 228 *l.* 18 *s.*, making a total for figure subjects in the last year of 3,990 *l.* 15 *s.* Landscape appears to have been not less favoured: in 1837 the Royal Academy received for landscape subjects, 70 *l.*; the British Artists', 171 *l.*; the British Institution, 0; the Water Colours, 9 *l.* 9 *s.*; the New Water Colours, 35 *l.* In 1843, the Royal Academy received 977 *l.* 15 *s.*; the Society of British Artists, 1,365 *l.*; the British Institution, 602 *l.* 15 *s.*; the Society of Water Colours, 552 *l.* 17 *s.*; the New Society of Water Colours, 367 *l.* 5 *s.*; giving a total of 3,814 *l.* 2 *s.*, nearly equal to that expended in the purchase of figure subjects, and both exclusive of any sums applied by subscribers in the purchase of paintings in addition to the amount of their respective prizes. The sums expended in the purchase of paintings much exceed those expended in the execution of engravings: 7,855 *l.* 12 *s.* was the amount allocated to paintings in 1843; 1,900 *l.* 12 *s.* to engravings. No per-centage Godwin, 400.

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is yet set apart for the purpose of purchasing and presenting a painting to any National Institution, though the opinions of artists have been taken upon the subject. The amount yet given for any single prize does not exceed 400 *l.*; but in consequence of the suggestions of subscribers, a disposition is evinced to apply to such purpose a larger sum.

Godwin, 368-373.

The encouragement of composition in outline is yet in its infancy. It was first thought of in 1843, but not more than 100 *l.* was expended on the experiment. The same observation may be extended to bronzes and medals, 409 *l.* being applied to the former, 100 *l.* only to the latter. No encouragement is yet given to seal engraving or architectural designs in practice, though its utility is recognized in theory.

The operations of the other English Art Unions appear from their reports to be in analogy with those of the "London Art Union." "The Birmingham" especially deserves notice. The data necessary to form an estimate of the number of subscribers are defective from the circumstance of the management having passed through several hands, producing a negligence and confusion in official documents. The amount, however, and application of their receipts are easily ascertained. In the year 1837, 271 *l.* was appropriated to the purchase of paintings; in the year 1843, 620 *l.*; in 1837, for engravings, 0 *l.*; in 1843, 457 *l.* In the year 1837, the total expenditure for works of art amounted to 358 *l.*; in the year 1843, to 1,278 *l.* 15 *s.* In painting, some of the selections were of high merit, such as the Baron's Hall, by Maclise; Etty's Dance from the Shield of Achilles, &c.; the works of Witherington, R.A., Stephanoff, Lance, Partridge, Poole, Cox, Pyne, Henshaw, and others, many of which are still retained in the neighbourhood, and are accessible, through the liberal feelings of the proprietors, to those aspiring to improvement in the cultivation of High Art. The prizes are not high, but the additions made by prizeholders to each are often considerable. Some variation is observable from time to time in the mode of selecting engravings. The first year the selection was made from such engravings as were sent by publishers for the purpose, the time being too limited to allow of any other course. The Society has not yet commissioned any engraver, but such plan is in contemplation, the selection not to be limited to Birmingham artists. Casts have not been distributed, though it is considered they would be highly acceptable. Various enlargements of the original plan are proposed. In the engraving department, improvement appears to have been most required. The engraving of 1843 was mezzotint; Mr. Goodall's is in line, but he was not employed by the Union. Some appear to have been disapproved of, as tending little to aid Art. In the list of prizes for the year 1844, we find prizes offered for models in clay or wax, for designs (to be executed in metal) of lamps or candelabra, for models in clay or wax, or casts in plaster from an original example of foliage, for medal dies, for engraving on gem or hard stone, for engravings in wood, &c. &c. The sums offered are small; but it is a first step in the way of raising the artistic character of the productions of Birmingham. It is also intended to apply a portion of their funds to establish a gallery of casts, and subsequently, should the amount increase, of paintings and specimens of national or local industry.

Report of Royal Birmingham Art Union, Appendix.

Mason, 999.

Mason, 923.

Report.

Mason, 962, 963.

1008, 1009.

959.

987.

1000–1002.

Appendix. Report.

Appendix. Report.

Next to the "Birmingham Art Union" the "Manchester and Liverpool Art Unions" hold the first rank. The nature and extent of their operations may be collected from their reports of 1841, 1842, and 1843. The subscribers of the former in 1841 were 841; subscriptions, in 780 shares, produced 819 *l.*, which, with some small additions, amounted to 866 *l.* 7 *s.* 9 *d.*; of this sum, 529 *l.* 4 *s.* was applied to the purchase of paintings, 200 *l.* to engravings, and the balance to management and contingencies. By an original rule of the Art Union, the whole amount of subscriptions is to be devoted, after deduction for necessary expenses, to the purchase of a selection from the works of artists exhibited in the annual exhibition of the Royal Manchester Institution, with this proviso, that it shall be in the power of the Committee, whenever they deem it advisable, to engrave for distribution among the subscribers such Works of Art as may appear worthy of distribution, provided a sufficient number of purchases shall have been previously made. Certain advantages are proffered in order to promote this project: proofs before letter are given to subscribers of three guineas, proofs to subscribers of two guineas, and a framed engraving to the honorary secretary, provided he obtain not less than 20 shares, or a commission of 5 per cent. if their amount be under that number. The plan of distribution is similar to that adopted by the "Birmingham Art Union." The Committee solicited specimens from the publishers,

Appendix. Report.

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publishers, and many were submitted in consequence. They found some difficulty in making a selection, but finally determined on Bromley's "Gentle Shepherd," from a painting by A. Johnstone, Esq., which is now in the hands of the subscribers, and it is believed generally approved of. In 1841 (their first year) the shares amounted to 730; in 1842, to 830; in 1843 they had declined to 687, attributable not to any apathy towards the objects of the institution, or to any disinclination to foster and encourage them, but to the adverse circumstances which had so long prevailed in this great commercial community, and by which every class of society had been affected. In 1843 the Committee promised to make additions to the number of their engravings: two, differing from each other, were allocated to each subscriber above a guinea. Specimens of engravings already executed continued to be received by the Committee, instead of giving on their own account commissions to engravers. The financial management in 1843 may be collected from the following details:—"Received 726 *l.* 7 *s.* (shares, 721). Expended in purchase of paintings, 342 *l.* 9 *s.*; of engravings, 281 *l.* 4 *s.*, though frequently deprecated as too large an allocation for the purpose; total, 623 *l.* 12 *s.* The highest value given for any one painting of the 20 purchased was 63 *l.*; of these 14 were landscape, 1 illustrative of the drama, 4 tableaux de genre, 1 still life." The preceding years presented very nearly similar results, as to amount of expenditure, number, and value of paintings, and nature of subjects; one only, a Bacchante, in 1841, had any claim to the character of historic. The marked tendency of this Society is conspicuous in these statements; it has given an avowed preference to painting (and in that department to the more popular branches,) over the cognate arts. "The committee," considering the object of the Association, viz. the encouragement of artists, to be most effectually attained by promoting the sale of their works in the exhibition to as large an amount as possible, "have effected a considerable saving in the cost of the engraving presented to the subscribers, and have thus been able, in addition to the increased number of subscriptions, to appropriate a much larger sum for the purchase of pictures." No attempt or suggestion, consequently, appears in their reports to enlarge the sphere of their operations by the production and distribution of casts, bronzes, outlines, &c. &c.

Report, 1843. Appendix.

Report, 1844.

The "West of England Art Union," as its report testifies, had in 1842 306 subscribers, returning an income of 153 guineas. Of this sum 80 *l.* has been appropriated to the purchase of engravings; 45 *l.* divided into prizes of the following amount respectively: one prize of 10 *l.*, two of 6 *l.*, one of 5 *l.*, five of 3 *l.*, and 24, consisting each of a proof engraving. The balance has been applied in conducting the Society's operations. Meagre as this result may seem, it has not been without its effect in stimulating to a desire and effort for better things. It appears, notwithstanding their limited means, the Committee was enabled to commission Mr. Ryall to execute a mezzotint engraving from a drawing of Mr. Penley's, "The Spring of the Valley," which is highly commended.

Report, 1842.

Report, 1842.

The "East of England," or "Norwich Art Union," had in 1843 increased the number of its subscribers by one-fourth above that of the preceding year, being in 1842, 487, at the rate of half a guinea each, producing the sum of 357 *l.* 18 *s.*; and in 1843, 610, producing the sum of 405 *l.* 10 *s.* 2 *d.* The Committee presents a print to each subscriber, "the effect of which," they state, "to have been beneficial to the views of the Society, and to have placed it on equal ground with those of longer standing and greater reputation." It is not stated whether the print is in execution of a commission given by the committee, or is a purchase, as in the case of the Birmingham Art Union.

Report, 1843.

The other Art Unions of England, constituted on similar principles, and with still inferior results, offer nothing remarkable.

The "Dublin Art Union" is the principal, it may almost be said the only Society of the kind in Ireland, for the "Belfast" has as yet made but inconsiderable progress. From the evidence of Mr. Blacker and the various documents laid before Your Committee, it would appear that not only has it kept pace in its operations with the London Art Union, but in some particulars outstripped it. Its reports exhibit an equal or rather more rapid increase of subscribers and funds:—

1st Year (1840), the subscriptions were - - -	£.	1,235	– –
2d ditto (1841), - - - - - - - -		2,329	– –
3d ditto (1842), - - - - - - - -		3,903	– –
4th ditto (1843), - - - - - - - -		5,163	6 7

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Compared with the progress of the London and Edinburgh Art Unions, we have the following:—

London, 4th Year, Income £. 2,244.		Total Receipt in Four Years £. 4,786.	
Edinburgh,	ditto - - 3,248.	Ditto - -	ditto - 7,318.
Dublin, -	ditto - - 5,063.	Ditto - -	ditto - 12,531.

Up to this the result had been highly in favour of the Dublin, but during the last years London has considerably surpassed it, and is still in course of annually proportionate progress.

The appropriation of these funds is to be collected from another table, furnished by Mr. Blacker. It will be seen from that document that the amount allotted to meet the expenses of management, bears a small proportion to that applied to the purchase of paintings and the promotion of the other objects of the Society, the total being, during four years, not more than 1,314 *l.* 5 *s.*, while the sum allocated to the encouragement of Art during the same period was 6,778 *l.* 10 *s.*, and to engravings and the formation of a reserved fund, 4,538 *l.* 12 *s.* 11 *d.* This is accounted for by the circumstance of the agents receiving no other remuneration for their services than first impressions of the engravings.

Blacker, 1496.

The Dublin Art Union differs materially from the London, and generally from the English Art Unions, in the arrangements for the distribution of prizes; instead of giving them in money, they give them in paintings and other objects of Art, selected by the committee chosen for that purpose by the Council. The paintings are selected from the several exhibitions in the capital. In 1845 the number so selected amounted to 109, the highest sum paid was 100 *l.*, the lowest 2 *l.*, for any single painting. The Dublin Art Union, in accord with its professions, has offered premiums for line, mezzotint, wood engraving, lithography, medal dies, gem engraving, modelling in clay or plaster, &c. The sum, however, appropriated to these purposes appears low; it does not amount to more than 160 *l.* Casts of celebrated works and medals have been added as prizes, distributed in the same manner as other prizes, by lot. The details of these arrangements will be found in the report of 1844; for the present it may be sufficient to observe, in engraving three premiums are given, the highest value is 60 *l.*, the lowest 15 *l.*; in lithography a premium is offered to the operative printer of the best specimens and the greatest number of good impressions; in medal dies, gems, modelling, and drawing, the subject is left to the choice of the artist. This is a portion only of the arrangements in action or contemplation. The Council reserve to themselves the right of appropriating additional rewards, and of purchasing and distributing impressions of medals or casts of fine originals for general distribution, and of giving commissions for sculptures in marble, &c. The specimens sent in must, in order to claim the premium, be executed by individuals resident in Ireland for at least one year previous to the 1st of August. It has not yet extended nor suggested the course adopted by the London Art Union, of giving premiums for compositions in outline, and distributing the engravings generally amongst their members. It is proposed, however, that at some future period, should the funds permit, aid shall be given to the formation of a National Gallery for the reception of the productions of Irish Art.

Report, 1844. Appendix.

Report, 1844.

Great care seems to have been bestowed in the management of their engravings, and though some complaints appear to have been made of the conduct of the Council in having given Mr. Burton 100 *l.* for his copyright of "The Blind Girl at the Well" (under the circumstances fully warranted), there seems to exist but one opinion as to the superiority of the engravings already executed or in progress. The Dublin Art Union has been especially liberal in its application of funds to the promotion of this branch. Mr. Bacon is to receive 1,000 *l.* for his engraving of Mr. Barton's "Arran Fisherman's Drowned Child." The impressions are given in the order in which the subscription tickets are taken out: a person who writes for a proof before letter takes two tickets; this is the only exemption or preference, with the exception of that already referred to in favour of the agents of the Society; all other subscribers receive their impressions in the order of priority above noted. Proofs are generally limited to 150. The electrotype was used in the second year of the Society, but neither then nor now to any great extent. Casts, varying in price from 25 *l.* to 2 *l.*, are drawn in the same manner as paintings, but not in sufficient numbers to determine how far such arrangement accords with the general taste or affects Art.

Blacker, 1481. 1525.

Blacker, 1496.

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The Art Union, or "Association for the Promotion of the Fine Arts, of Edinburgh," has conducted its operations much in the same manner, or rather in the same spirit and on the same principles as that of Dublin. From the appendix to the report of 1844, it appears that its progress has been commensurate. In the first year 1834–5, the subscriptions amounted to 728*l.*; in the year 1843 to 5,178 *l.*; the total amount within those two periods being 36,919 *l.* The maximum receipt appears to have been in the 7th year (1840–1), when it rose to 6,767 *l.*, since which period, owing possibly to the appearance of rival institutions, it has been slightly declining. Of the funds received in 1834–5, 630 *l.* were expended on Works of Art (exclusive of engravings), none on engravings; in 1843, 3,274 *l.* was appropriated to Works of Art, 1,170 *l.* to engravings, leaving in bank a balance of 761 *l.*; the whole amount since the origin of the Society up to the period just mentioned, applied to Works of Art, being thus, 24,992 *l.*, and to engravings 7,098 *l.*, leaving for management, &c., 4,829 *l.* The proportion which the sum applied to engraving bears to that applied to other Works of Art, though a branch looked on with favour by the Council, is low. Premiums are not given as in Dublin for models, modelling, &c.; nor as in London for compositions in outline. There is no reserve fund, with the view of forming or assisting a National Gallery or other public institution. The paintings for prizes must be selected from the Edinburgh exhibitions, and from the works of Scotch Artists exclusively. The proportion which one class of paintings bears to another, can be collected from a document laid before Your Committee by Mr. Godwin, by which it appears that landscapes considerably predominate. The total, from 1838–9 to 1843–4, of landscapes selected amounted to 221, of marine subjects to 66, of still life to 3, of figures to 56. Commissions for engravings are not limited to native Artists (on the same ground as in Ireland, the difficulty of finding good ones), but the selection of subjects is confined to the works of living Scottish painters. The distribution of the impressions amongst the subscribers is not regulated on the plan either of the London or Dublin Art Union. The distribution does not take place until the whole of the impressions are struck off; they are then mixed together, and sent out without distinction. Subscribers of three and two guineas are, however, entitled to a privilege; the first to a proof before the letter; the second to a proof on India paper. Their number is inconsiderable; the first class has generally not exceeded 12, the second 200 or 300, whilst the total of engravings distributed during 1844 amounted to 5,000. To meet this requirement, steel engraving has been resorted to, but it has been found, in comparison with copper engraving, unsatisfactory. The subjects selected are generally from a higher class of Art, and appear to meet with the approbation of the subscribers.

Report, 1844.

Bell, 1169.

Bell, 1051. 1057.

Bell, 1057–1064.

Godwin, 403.

Bell, 1076. 1089.

Bell, 1092.

1095.

Bell, 1054. 1056.

There is a second Art Union in Edinburgh, constituted on the principle of that of London, as the one we have been just noticing is formed on that of the Dublin. It distributes engravings on the same plan as its sister institution. It has been represented to Your Committee that the success of this Society is by no means equal to that of the other; but whether owing to the nature of its constitution being unpopular in Edinburgh, however favoured in London, or to administrative or other inferiority, it is not easy to determine. The "Art Union of Glasgow" is formed on the model of the Association of Edinburgh.

All these societies, whether in Great Britain or Ireland, exhibit the Works of Art which are purchased, whether by their committees or prizeholders, gratuitously to the public, and the results have been unanimously described as beneficial. Nor is it unworthy of notice, that their influence is not limited to their immediate locality, or indeed to the United Empire, but extends, through their agents, to our colonial settlements and to parts of the Continent.

Induced by the success of Art Unions, individuals appear to have attempted, by a somewhat analogous course of proceedings, to realise the advantages attained by these societies. Your Committee refers to the cases of Mr. Boys, Mrs. Parkes, and Mr. Brett. Though considerable diversity exists between the details of their respective plans, the principle and operation, generally speaking, are much the same. They differ from the Art Union in reserving to themselves on their transactions a certain pecuniary profit, which is accounted for and justified by Mr. Boys by the circumstance that whilst they secure a benefit to the Public, and contribute to the diffusion and improvement of Art, they do not find it necessary to go to the same expense in outlay as the Art Union, being already

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in possession of machinery, by which they are enabled at a low cost to work their projects out.

Such are the objects and actual position of the Art Union Associations; and it now becomes the duty of Your Committee to submit what, in their opinion, have been their results and effects on Artists and Art. To this portion of their inquiry they have principally devoted their attention, conscious that upon the nature of the answer to this query, must in great measure depend the expediency of extending to these bodies the protection of the Legislature in future, whatever may be the measures it may think proper to adopt in reference to the past.

Their influence on Artists has been direct, immediate, and extensive, and in a pecuniary point of view, beneficial. On reverting to a comparison of the several items presented by the tables of the London and other Art Unions, this will at once appear. The augmentation of the amount laid out in purchases from each of the five Exhibitions is rapid and great. In 1837, the year of its foundation, there was applied to purchases from the exhibition of the Royal Academy a total of 170*l.*, of which 100*l.* was expended on figures, 70*l.* on landscapes; in 1842, 2,526*l.* 5*s.* on figures, 1,045*l.* 15*s.* on landscapes; in 1843, 2,146*l.* 10*s.* on figures, 977*l.* 15*s.* on landscapes. From the exhibition of the British Institution: first year, nil; in 1842, 700*l.* on figures, 385*l.* on landscapes. In 1843, 492*l.* on figures, 602*l.* on landscapes. From the Water-colour Exhibition, first year 9*l.* 9*s.*; in 1842, 168*l.* 12*s.* on figures, 853*l.* on landscapes; in 1843, 127*l.* on figures, 552*l.* 17*s.* on landscapes. From the New Water-colour Exhibition, in the first year, works to the amount of 35*l.* were purchased; in 1842, 422*l.* 15*s.* was expended on figures, 370*l.* on landscapes; in 1843, 228*l.* 15*s.* on figures, 367*l.* 5*s.* on landscapes. Similar augmentations are visible in the other societies of England, especially of Birmingham: in 1837, the sum expended on paintings was 271*l.*; in 1843, 620*l.* In the Manchester Union, in 1841, 511*l.* was expended on paintings; in 1843, 620*l.* In the East and West of England Unions, the amount of subscription being inconsiderable, the effects corresponded. In Ireland and Scotland the results were, if possible, more striking. During the four years the Dublin Art Union has been in active existence, "a grand total of 12,531*l.* 8*s.* has been brought to bear on the Fine Arts in Ireland, a department heretofore almost totally neglected, as far as the public generally were concerned." In the first year a comparatively small sum was expended on paintings. In 1843 there was expended on paintings and sculpture (the latter inconsiderable) 2,700*l.* This may appear to bear a small proportion to the whole amount of sale expected by the two Dublin exhibitions, there being for sale in the two 580 works, 80 in the Society of Irish Artists, for which 2,000*l.* was demanded, and 500 in the Royal Hibernian Academy, for which 12,000*l.* was expected, making a total of 14,000*l.* But the contrast between what these exhibitions then were, and what they now are, will show in a very sensible manner, the effect of the operations of the Art Union. During the four years immediately previous to the establishment of the Dublin Art Union (1835–1839) the total amount of purchases from the exhibition of the Royal Hibernian Academy was 1*l.* 10*s.*, for two water-colour drawings; in the year 1839 there was no exhibition at all. During the four subsequent years the sum expended in purchases amounted to a total of 6,778*l.* 10*s.* Another test, not only of the advantages accruing to Artists, but of the increased interest which the public takes in Art, are the receipts for admission to exhibitions. For the four previous years (excluding 1839, when there was no exhibition) the Royal Hibernian Academy received not more than a total of 577*l.* 13*s.* 6*d.* In the four subsequent years it received 1,790*l.* 15*s.* In 1838, the year immediately preceding the establishment of the Dublin Art Union, the receipts were 128*l.* 15*s.*; in 1843, 648*l.* 10*s.* 6*d.* A falling off has been observed in 1844 as compared to 1843. During the first 27 days of the exhibition of 1843, the receipts were 407*l.* 2*s.*; for the corresponding period in 1844, 261*l.* 13*s.* 6*d.* A proportionate effect is observable in the receipts of the Society of Irish Artists; in 1843 the first 27 days produced 90*l.*; in 1844, 56*l.* This decline has been ascribed to the shock which the Dublin Art Union received, in common with others, from the notice of the Treasury, and the uncertainty which in consequence prevailed as to the future operations or indeed existence of the Society. The effect on production is equally remarkable. For several years anterior to the formation of the Dublin Art Union, the exhibitions of the Royal Hibernian Academy had been deteriorating; in 1838 its catalogue contained but 228 Works

Report. Appendix.

Table. Appendix.

Report, 1844, p. 5.

Report, 1841. Table. Appendix.

Blacker, 1309–1313. Table. Appendix.

Report. Appendix.

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of Art, of which the majority were portraits; there were of this number but 28 marked for sale, and none, it is believed, were disposed of. In 1839 there was, as already stated, no exhibition at all. In 1840 (the first year after the formation of the Society), the Royal Hibernian Academy presented an exhibition of 410 works; in 1841, 432 works; in 1842, 484 works; and in the fourth, 1843, there have been no less than two exhibitions; that of the Royal Hibernian Academy, containing 671 works, and that of the Society of Irish Artists, in the gallery of the Royal Institution, College-green, containing 140; making altogether 811 works, almost all of an original character and of general interest. In Scotland the Edinburgh Art Union (or Association for the Promotion of the Fine Arts), from the first year, 1834–5, to the ninth in 1842–3, expended on works of Art, in this instance synonymous with paintings, 24,992*l.*: in the first year, 630*l.*; in their seventh year, 4,765*l.* (maximum); in their ninth, 3,247*l.* The condition of the painters of Scotland, previous to the establishment of this Art Union, may be collected from the evidence of Mr. Bell. "Previous," says he, "to the existence of the Association, the Royal Scottish Academy, who publish annual reports, had stated that so little encouragement was given to them as a body, that unless some means were taken to encourage them, those Artists who were devoting themselves then to their profession with enthusiasm, would be obliged altogether to give up their profession and devote themselves to something else. That was stated in their report immediately before the Association was formed. In their reports every successive year after that (after the institution of the Association) they assumed a very different tone, and they state "that now encouragement is given, and that they will be enabled to continue and go on as they were doing." This is farther confirmed by the subsequent evidence of the same witness, in which it is observed, "that previous to the establishment of the Association there were not many purchases of works of Art; and that since, by the general attention being excited, and directed to the subject of the Fine Arts, through the means of the Association, they have greatly increased."

Statement of Directors, Table 11. Appendix.

Bell, 1044.

Statement of the Directors. Report.

Bell, 1129–1132

It is of consequence, however, to examine, and as far as may be, determine how far this encouragement has also affected private patronage. Your Committee have no means of ascertaining the proportion which the Art Union purchases bear to those made by the rest of the public from the exhibition of the Royal Academy, the Royal Academy not having furnished any account so classified; but if the sales effected by the Society of Water Colours be examined, it will be found, that though the sales yearly augmented very considerably, that augmentation seems to have been confined to the sales made to the Art Union, and to have been little affected by private patronage. In a communication from that body, through their Secretary Mr. Wright, it appears that this proportion kept greatly increasing in favour of the Art Union. He writes, in,

1836. The Society for the Encouragement of Art, held at Paul & D. Colnaghi's, purchased two drawings, amounting to 23*l.* 2*s.*; amounting to about one-hundredth part of the whole amount of sales.

1837. Nothing.

1838. One picture was purchased by an Art Union prizeholder, at about one-eightieth part of the whole amount sold.

1839. Nothing.

1840. The pictures purchased by Art Union prizeholders amounted to about one-thirteenth part of the sales.

1841. They increased to about one-sixth of the whole sales.

1842. They amounted to one-third of the whole sales (the maximum).

1843. The amount purchased by the Art Union prizeholders was about one-fourth of the whole amount sold.

The above sale is of the money amounts, and has no reference to the number of pictures sold.

It is to be observed, however, that in the case of the Art Unions constituted on the plan of that of London, considerable sums from time to time have been added to the amount of the prize-money. This will appear in a striking manner on referring to the Table presented by Mr. Godwin. In 1841, the amount of prize-money expended on figure subjects from the Royal Academy, was 691*l.* 5*s.*; sum added by the prizeholders, was 245*l.* 12*s.*: on landscape, 544*l.* 8*s.*; added, 104*l.* 5*s.* In the Society of British Artists (in 1840), 302*l.* 12*s.* was expended by the prizeholder; 95*l.* 5*s.* added (about the maximum).

Godwin, 400.

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Fahey, 1666. mum). In the British Institution (1842), on figure subjects, prize-money, 700 *l.*; added, 258 *l.* 9 *s.*: on landscapes, 385 *l.*; added, 108 *l.* 15 *s.* In the Water-colour Society (1841), on figure subjects, prize-money, 70 *l.*; added, 8 *l.* 15 *s.*: on landscapes, 274 *l.* 16 *s.*; added, 92 *l.* 14 *s.* In the New Water-colour Society (1843), on figure subjects, prize-money, 228 *l.* 18 *s.*; added, 57 *l.* 12 *s.*: on landscapes, 267 *l.* 5 *s.*; added, 21 *l.* 6 *s.* This result is still more conspicuous at Bir-

Mason, 923. mingham. Mr. Mason states, "If my recollection serves me correctly, a gentleman who gained a 50 *l.* prize, bought the picture of 'The Baron's Hall,' by Maclise, adding 450 *l.* to the amount of his prize. I am not quite sure, but I believe that Mr. Etty's 'Dance, from the Shield of Achilles,' was selected by a prizeholder to a small amount, and the price of that picture was 350 *l.* Another by Mr. Maclise was chosen the year before last, 'The Return of the Knight,' for which a large sum was given in addition." In the Dublin and Edinburgh Art Unions these additions are not practicable, but then it is optional to the Committee to select and to pay accordingly for such paintings as they consider of high merit; so that though the private patronage of the prizeholder is not equally

Bell, 1054–56. stimulated, works of a higher order are not neglected. In Edinburgh, the Art Union has given as large a sum as 250 *l.*, 300 *l.*, and 500 *l.* for single pictures.

Blacker, 1532–1533. From the testimony of Mr. Blacker, it has already appeared that the influence, indirect but still sensible, on private encouragement, is very considerable. He describes the Art Unions as the mainstay of Art in Ireland, and Artists suffering materially from the present interruption. After having worked the whole year, any hopes they have formed of disposing of their works have, to a certain degree, been thrown over by the late proceedings with reference to Art Unions.

Sculptors, medallists, &c. &c. have not in equal, or even approximate degree, benefited with painters. It is of late only that the London Art Union has shown any attention to their claims. The expense of executing commissions in marble, and the little desire the public evinces for such works unless of high merit, have the effect of preventing the Union from directly encouraging, on a scale commensurate with their natural demands, this class of the profession. Unable, therefore, to offer prizes of such amount as could sensibly affect the interests of the sculptor, as far as finished productions are in question, the Council has been compelled, in this department, to confine itself to the encouragement of models, casts, and bronzes, and that to a limited degree. Medals also have of late engaged a portion of their attention. The amount appropriated in 1841 to all these objects collectively was not more than 60 *l.*; in 1842, 52 *l.* 4 *s.* 6 *d.* was appropriated for casts, and 405 *l.* for bronzes; in 1843, 50 *l.* for casts, 409 *l.* for bronzes, 100 *l.* for medals; in 1844, nothing for casts, 400 *l.* for bronzes, 100 *l.* for medals; a very small proportion when compared to the 7,855 *l.* 12 *s.* for paintings, and the 1,900 *l.* 12 *s.* for engravings, in the preceding year. Yet there are few branches of the fine arts which deserve more encouragement, and have received less than bronze casting. "Whether owing to

Wyon, 2020. 2029. superior workmanship, design, facilities, demand, competition, on the Continent their bronze and medal works surpass ours." The same observation applies to medals: "The execution of medals would be a most valuable thing; it is an

Wyon, 2032. art which has been very poorly patronized indeed in this country; so poorly that there are but very few who patronize it at all." Mr. Wyon is the only artist who has directly benefited by the limited encouragement of Art Unions in this particular, in England; for the programme of the Birmingham Art Union does not yet appear to be in operation, nor the premiums held out of so large an amount as to be likely to influence the condition of Artists in these branches in Birmingham, where however it would seem of more especial advantage, accord-

Mason, 903. 907. 869–890. ing to the statements of Mr. Mason, than in almost any part of England. The Art Unions of Dublin and Edinburgh have to a certain degree, and beneficially, encouraged the sculptor in marble. Mr. Blacker states that they distribute not only casts, but works, executed on commissions given in marble, to those that

Blacker, 1500. 1505. appeared to merit them. The distribution is determinable, like that of paintings, by lot, and varies in amount, according to the means of the Society, from 2 *l.* to 25 *l.* Some of the groups to which by a recent regulation (the distribution of casts dates from the second year of the Society) prizes were adjudicated, were afterwards commissioned in marble; one by Lord de Grey, the other (to Mr. Kirke) by the Art Union. The sum given (100 *l.*) was most honourably applied by Mr. Kirke, "to defray part of his expenses in proceeding to Italy for the purpose of pursuing his professional studies." But the amount given

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given in this as in other instances, as well as in encouraging medal and gem sculpture (bronze casting does not seem to enter into consideration), is far too trifling to have any great influence on the interests of artists. The same may be said of the Art Unions of Scotland, "where the project is still in embryo, though they too have occasionally purchased one or two pieces of sculpture." The grounds for this apparent neglect are satisfactory: "The works which they execute being in marble, it becomes a serious matter for a sculptor to commence a work in marble, under the idea of sale." Bell, 1049. 1051. 1061.

But of the various classes whose pecuniary interests have been influenced by the operations of Art-Unions, none are stated to have been more affected than engravers and publishers; but on the nature, extent, and working of this result there has prevailed much diversity of opinion. Duly conscious of the importance of both these professions to the interests of Art, Your Committee have considered it their duty to make as full inquiry as circumstances would allow into the grounds upon which these various statements repose.

Two different arrangements have been adopted by Art Unions to encourage engraving: the one consists in purchasing plates already known, or engravings to a certain limited amount from such plates, from publishers; the other, in giving commissions for the execution of original plates, to engravers. The first being of the two the least expensive, has been adopted by those Art Unions whose means are inadequate to a large outlay, such as those of Manchester, York, Norwich, and other country Associations; the other has been followed by the Art Unions of the three capitals, London, Dublin, and Edinburgh. It may be doubted whether the first can be considered as any great encouragement to the Artist; it merely carries, perhaps forces, into the market, a greater number of impressions from some plates already executed and perhaps worn, but gives no new work, remuneration, or stimulant to the engraver. Almost all the profits fall directly and exclusively to the publisher. It has opened in other particulars the door to errors, and perhaps frauds. The second course employs the engraver; and if the choice be well regulated as to subject and Artist (indispensable conditions), it must operate immediately as an encouragement of a very obvious kind, not only to the individual but to the profession and to Art generally. In the outset, from want perhaps of funds, mezzotint, being more economical, was preferred to line engraving. It was so employed by the London and Edinburgh, and is actually employed by the Dublin; in this instance, with signal success. The London has, for a considerable time, exclusively adhered to line engraving; and the Edinburgh confines itself to the same at present. The number of subscribers gradually augmenting, steel engraving in Edinburgh, and the electrotype process in London, have been called in to aid in adequately supplying their demands; abridging perhaps, to a certain degree, the labour, but also the emoluments of the engraver, at least for a time. So far the operation may be considered, at first sight, as counteracting rather than advancing the pecuniary interests of the Artist, but how far such consideration can be borne out by a wider view of the question remains for after discussion. The sums given for commissions by the three great Art Unions appear liberal.

Graves, 3085.

Ryall, 3413–23.

Bell, 1078–1080.

Blacker, 1481–99.

Bell, 1078–9.

It is to be observed, that the restrictions as to painters in Ireland and Scotland, purchases being confined to works of native Artists (an injurious limitation in every sense), does not extend to engravers; a relaxation ascribable more to the want of competent Artists in this department in either country, than to any newly developed feeling of liberality.

Bell, 1067. 1076. 1070–5. Ryall, 3365–6.

The case of publishers and printsellers is somewhat more complicated. Of their importance, nay, indispensable utility to the engraver, and through him to all other cultivators of the Arts, on the one side, and on the other to the public, there can be no doubt. In almost all cases where the engraver has endeavoured to take upon himself the functions of publisher, he has met with obstacle and disappointment, and in some cases with signal loss. His habits of life, professional occupations, want of means, want of experience and opportunity, unfit him for the task. It is necessary he should have, especially in the minute subdivision of labour which prevails amongst us, and which is characteristic indeed of all high civilization, an intermediate agent. In some instances, perhaps, this necessity has been taken advantage of, somewhat shortsightedly, by publishers, not only to the disadvantage of the public and the Artist, but of the publisher himself. But whilst caution and regulation are requisite, regard for the services and

Wagstaff, 2691. 2692.

Sheldon, 4295. Leggatt, 3264–67.

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interests of the publisher is not less so. The question is, how far is he really injured by the publications and distributions of Art Unions?

Your Committee confine themselves in this instance, as in that of the Artist, for the present at least, to the pecuniary interests of the individual; later will come under consideration, the influences on the nobler interests of Art. On this point Your Committee has received the most contrasted evidence from parties of high respectability and with equal means of experience. The collected opinion of engravers and publishers may be found in their respective petitions, presented during the Session to The House; and without entering into any of the collateral circumstances connected with either, Your Committee cannot but think that the evidence predominates in favour of, rather than against the beneficial results of Art Unions. As far as engravers are concerned, with few exceptions, this is the opinion at least of the engravers; and they must be presumed, notwithstanding the statement of an eminent engraver himself, to be tolerable judges of their own interests. As far as publishers are in question, the case is different; Mr. Henry Graves, whose means of acquainting himself intimately with the interests and position of the publishing trade are extensive, comes to a somewhat opposite conclusion. From the lowness of duty, and the peculiar advantages enjoyed in price of labour, material, and living, by the continental publisher, the English trade to a certain degree suffers. The market is stated to have been inundated with French prints especially; and of the first proofs of their finest engravings, though more highly priced for us than for the French market, seven-tenths come to England. The effect of the Art Union publications is still farther to increase this general supply, and this has again been greatly augmented by the discovery of the electrotype. 2,000 impressions are the maximum of copper-plates, "or rather quite the extreme;" the same of mezzotint; steel engraving gives, at least on small plates, five times the same amount as copper, but the electrotype process having a still greater range than steel, its adoption enables the Art Unions to supply the market to a far greater extent than is within the power of either copper or steel, when applied to line or mezzotint engravings. This is done cheaply, as far as the mere engraving is concerned. They are thus enabled to undersell the more legitimate but slower methods. This leads not only to over-supply, but to inferiority: Mr. Graves states that 19 out of 20 impressions will not fetch half-a-crown; not only is there an immense addition to the market, but it is of the lowest description of Art. The effect of this is, that collectors are, according to the same witness, deterred from collecting, and expensive plates that cost 1,000 and 2,000 guineas engraving, no longer will be produced in this country, if this system of lotteries for all descriptions of engravings is to be carried out. Nor does he think this state of things can be improved so long as so large an issue as 14,000 impressions takes place. Many of these are stated to be purchaseable at 1 *s.*, and to have totally destroyed the sale of the plates which used to be sold for a guinea: "The publishers have had an injury inflicted on them; the destroying three-guinea works has injured the second class of engravers very much." In this portion of his business (though it must be remarked in no other), he complains of having suffered. Such are the effects produced by this inferior style of engraving. But were it better, the case would, in his opinion, for the publishers at least, be in no degree more favourable. It would certainly end, he assures the Committee, in the ruin of every publisher in the kingdom, unless you kept the publisher and Art Union on a fair footing, for then only could the publisher compete with the Art Union. Furniture engravings, prints for framing in rooms, have also diminished, and this diminution is still more striking in the provinces than in London. The great publishing houses of London, and throughout the kingdom generally, are said to be opposed on these and other grounds to Art Unions. These evils Mr. Graves, however, does not consider to be without a remedy; and he accordingly proposes one, which we shall take into consideration later. These objections are in part reiterated by Mr. Leggatt, also extensively engaged as a printseller. He coincides with Mr. Graves as to the injurious effects produced by the electrotype in deteriorating Art, and confirms his testimony as to the difficulty of selling the prints of the London Art Union at a higher rate than that already specified: "I positively assert I have never been able to dispose in any instance of one of these productions at any price; they are utterly inferior, and I could not sell them; the subjects badly chosen and worse executed." The retail trade for framing and furniture prints has greatly fallen off these two last years, owing

Burnett, 2527. 3544.

Burnett, 3600.

H. Graves, 2695–2703.

H. Graves, 2705–2713.

H. Graves, 2713.

H. Graves, 2780. 2785. 2789.

H. Graves, 2752. 2796. 2812. 2807. 2809.

2823.

2827. 2832–4. 2833–4.

2337.

2872.

2948. 2952.

2954. 3034–5. 3069–70.

Leggatt, 3112. 3120.

Leggatt, 3171–3188. 3203. 3205. 3306, 3310.

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to the interference of Art Unions. Mr. Ryall, an engraver of acknowledged eminence, is not less solicitous than the two preceding witnesses for the protection of publishers, for he dreads not the inferiority but the excellence of those productions, and looks more for encouragement to publishers than to Art Unions. Though distinguished himself, and the engraver for the Art Union of Dublin of "Burton's Blind Girl," he attributes the injury to be apprehended to the Art Unions to their employing men of eminence, and thus limiting them to these works. Hitherto, however, publishers can have suffered very little: the works distributed have been of such a common-place description, that they are to be given away. But were eminent artists to be employed, the case would alter; and under such circumstances, were Art Unions to continue to exist, he agrees with Mr. Graves in believing they would lead to the extinction of publishers throughout the country. Any combination which could effect this, by rendering it possible to publish such engravings at a cheaper rate, though unaffected by any lottery or gambling principle, would, in his opinion, produce these results; nor does he confine this opinion to the print-selling trade alone, but thinks that a medal or bronze distribution, of a high character, conducted in the same manner as the print distribution of the Art Unions, would go to affect, in a similar injurious manner, the tradesmen engaged in those branches in London. Mr. Burnett, another eminent engraver, and who has the additional advantage of having also been engaged in the publishing trade, rests his objections, with Mr. Graves, on the cheapness at which the engravings of the Art Unions are produced, which, rendering such works too common, lowers generally the price of engravings in the market. He differs, however, from Mr. Graves in his estimate of the means by which this is effected; he had tried the electrotype and had not found it injurious, as described, to the impression; nor is he aware that it is more costly than copper-plate engraving. His objection to it is limited to its power of multiplication, and the lowering of prices which must follow in consequence. In all this Mr. Burnett carefully confines himself to pecuniary considerations, and distinguishes between the individual interests of the artist and the general interests of Art; yet whilst he argues strongly for the publisher and engraver as against the public (3549–3556), he is not as solicitous as might have been expected from such opinion for the young engravers brought forward by the Art Unions. Mr. Pye, whose name is so long and well known to the public, takes a more general and enlarged view. He considers Art Unions in their effect on engraving rather than engravers; and whilst he does not believe that a large number of impressions from his works injures the engraver, or believes that the good and evil resulting from it balance each other, is still of opinion that the electrotype process is of itself disadvantageous to the best interests of art. M. Colnaghi, the extensive foreign publisher, though condemning the use of the electrotype by Art Unions, with preceding witnesses, comes to a different conclusion as to the general influence of Art Unions on the trade. His objection to the use of the electrotype arises from different grounds from those stated by Mr. Graves. Its cheapness, facility of application, and really useful results, and not its expensiveness or inferiority to other processes, are to be apprehended. It obviates the necessity of retouching, and not only is capable of giving a far greater number of impressions than steel engraving, but can do what steel engraving cannot, it can render the plate in a state of proof to any number required. Its latter impressions are not only not inferior to those taken from copper, but proofs may be taken off *ad infinitum*, by multiplying the number of electrotyped plates; the result of this would be, that the value of early proofs would be entirely lost. Steel engraving gives 20,000 impressions, the last still good; and this facility of multiplication, compared with that of copper, has already produced effects on the publishing trade not dissimilar to those ascribed to the electrotype. The objection ought not therefore to be limited to the electrotype; it ought in a less degree to be extended to steel; and it is not easy indeed to say where it ought to stop. This partial and probably temporary inconvenience (for it is not likely that the electrotype will ever become general) is balanced, however, in his opinion, by other advantages resulting from Art Unions. So far from considering them in the light of evils, he thus answers:

Ryall, 3378. 3383.

3411.

3448, 3449.

3465–9.

Burnett, 3502–7.

3513–17.

3430–5.

3430–5.

3448–9.

Pye, 3643.

3671.

3689–3700.

Colnaghi, 3721–3730.

3736–7.

3742.

3740.

3741.

3746.

3747. *Chairman.*] What has been the effect of the Art Union system on the

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publishing trade; has it been injurious?—It has done a great deal of good to the publisher.

3748. What is the nature of the good done?—It has done good in every way; it has increased our business in framing, and brought us customers, and made people generally more acquainted with Art.

3749. Within your experience you have not observed that the publishing trade has fallen off?—Certainly not; it has become greater.

3750. Even in reference to one-guinea engravings?—I have not found it so myself.

3751. And you have had an opportunity, from extensive experience, of judging?—Yes.

Though professing to know little of country business, he is still of opinon, that owing to the diffusion of Art, business has greatly increased.

3753. Do you think that the natural effect of purchasing one engraving is to dispose the purchaser to look for another?—I have perceived that continually; every day that occurs almost, and that the more you diffuse amongst the people by a great number of impressions or by a great number of engravings, the knowledge of Art, the more Art, and particularly the print-selling trade, is likely to improve and extend itself, certainly.

Blacker, 1528.

W. Finden, 3841-2.

Putting, therefore, the electrotype process out of the question, he thinks the effect of the distribution of engravings by Art Unions, is advantageous to the printselling as well as engraving profession, and in this he believes himself borne out by facts; for whilst much apprehension is expressed of future results if these extensive distributions accomplished by means of the electrotype process be allowed to go on, up to the present moment none of the witnesses, he observes, expressing this apprehension have stated that they have sustained any injury themselves. Mr. W. Finden is altogether opposed to this view of Mr. Colnaghi, and not only of opinion that Art Unions have not aided Art, but ascribes it to the application of the electrotype; not from its inferiority to other means, but from its superior power of multiplication, for he holds with Mr. Graves, Mr. Burnett, and others, that the great principle is not to make common; to restrict would be "a very great benefit, indeed." Were such restriction to be enforced by the Art Unions, they would then be supported by engravers. By accustoming the public by this diffusion to so low a charge as one guinea price, it is to be feared they will look with jealousy on any higher, and the profits of engraver and publisher be lowered, though at the same time he admits that by this very distribution, publisher and engraver will eventually be benefited. Up to the present moment, he admits that Art Unions have not acted injuriously, but then it is from the limited nature of their distribution. He speaks of a grievance which may be apprehended, but which has not yet been suffered. In this, Mr. E. Finden concurs. In his opinion, up to the present moment, Art Unions have acted on engraving neither beneficially nor injuriously. He distinguishes their effects on Artists, and Art. Their tendency he believes to be to benefit the engraver, though doubtful as to their efficiency in encouraging high Art. Whatever objection may be felt to the electrotype, he thinks that in its present state the Art Unions can scarcely do without it. At the same time, he does not admit its inferiority, nor that the engravings of the Art Unions sell at the low prices stated by preceding witnesses, and so far from thinking that this evil could be remedied by selection from miscellaneous engravings already published, he believes that the adoption of this plan, more than any other, from the badness of the choice, and state of the plate, has affected both the interests of engraving and engravers. Bad stock has been got rid of, but none but the publisher has benefited. Not by the distribution of inferior engravings, nor the employment of inferior engravers, can the profession be really encouraged. So far from acquiescing in the opinions of Mr. Ryall, he is for adopting the course from which he apprehends danger—the employment of the best hands, and the publication only of what may be considered successful. The publishers themselves, and not the Art Unions, are to blame; they have been the most opposed to their own interests, and those of Art. They have not directed their attention to High Art, but been guided by the spirit of speculation, and in this particular offer a strong contrast to those of the Continent; both they and Art have suffered in consequence.

Colnaghi, 3754-7.

W. Finden, 3779-80.

3838.

3843-4.

3868-70.

3868-70.

3930.

3935.

3941-2.

3969.

3931.

Mr. C.

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Mr. C. Turner, concurring in many of the statements of Mr. Finden, adopts still more liberal principles, and draws more favourable conclusions. Engravers, like others, are afraid of competition, but generally speaking they are not hostile to Art Unions. He does not see they have any reason to be so; he thinks that the multiplication, by means of the electrotype, of impressions, has not been of injury to them, or even to the print-selling trade, and cannot therefore consent to condemn it. Neither does he consider it an inferior process, and of injury to engraving. Art has gained by it; the engravings, already produced, appear to him to have been good. Mr. H. G. Sheldon carries these statements and conclusions still farther. He not only will not admit the complaints of injury, produced by Art Unions, to have been well founded, but maintains, they have done the art of engraving, engravers, and the public at large, the greatest good; considering their means, he thinks they have effected wonders; they have done more to bring line engraving into notice than could possibly have been done in any other way. The engraver is far from having any good ground to complain; on the contrary he ought to be grateful to them. Art Unions have tended to emancipate the engraver, who at present is completely in the hands of the publisher. They have placed the engraver in a much more independent situation, for the publishers were the complete dictators of the subjects which were to be engraved, and distributed amongst the public, before the establishment of Art Unions. This might have been a lesser evil if publishers acted always judiciously and liberally in these matters; but they have acted in a very different manner, and been the cause of so few high engravings having been produced. Retouching has hitherto been employed in lieu either of the steel and electrotype process, and has led to as much expense and greater fraud: 2,500 impressions were struck off from "The Tired Huntsman," by keeping up the plate by retouching, the remuneration for which was one-half of the original price for engraving; and several of these, after the plate had been retouched, sold for proofs. The improvement in the public taste, in reference to engraving, he is quite clear, is entirely attributable to Art Unions. Most of the preceding objections to Art Unions on the part of engravers and publishers resting, as will be perceived, on the multiplication of inferior impressions, and much of this inferiority having been ascribed principally to the use of the electrotype, it was thought advisable before we closed this part of the inquiry, to examine, in reference to these charges, not engravers and publishers only, but practical men engaged in the progress and conduct of the process itself, and for this purpose Your Committee recurred to Mr. Vaughan Palmer and Mr. Macqueen. Mr. V. Palmer, of great experience, having already engraved 50 large plates, and a great number of small ones, and the inventor of the only successful electrotype yet applied to Art, has furnished very ample information on each of the contested particulars. He states that the advantages in point of quality and cost are most considerable. The impressions are taken from the matrix formed by the electrotype process, as from the original plate. They are not subject to greater deterioration. The wear and tear of the matrix is, if anything, less; it affords a greater number of good impressions: 1,125 impressions were struck off from the electrotype plate, and 1,111 from the original, the electrotype thus yielding 17 more than the original. Nor is the original plate in anywise injured by the process: 30 of these matrixes may be had with the same ease, and with as little damage as 3. The operation may thus produce impressions of any amount, without in the least affecting the original engraving. Whatever the original will give the electrotype will give, and more. The impressions struck off from it are as sharp and as clear as those from the original, not to be distinguished by the best artist, nor even by Mr. Palmer himself. The variations between one impression and another arise from the printing, and will occur in all engravings, whether by this or any other process, even with the same man, on the same day, in the same hour. If the electrotype be applied early you can render exactly the original plate in that state, and can increase the number of your electrotype plates as you think fit, all of equal excellence. You can thus multiply your early proofs to any extent you think proper. Neither is the expense great; at the cost of 215*l.* you can throw off 14,000 impressions. Mr. Macqueen confirms these statements. He struck off 14,000 impressions; from each plate, 1,000. Five hundred proofs, generally speaking, is a very large proportion from any plate; after that number the plate generally requires retouching. The electrotype can easily give 15 times this number of proofs,

3976–3983. C. Turner, 4031–38. 408. 4015–21. 3999–4001. 4321. 4259. 4296–4318, 4268–4285. 4228–9. 4253. 4291. Vaughan Palmer, 4067. 4975. 4111. 4113. 4122. 4089–4091. 4091. 4098. Macqueen, 4201. 4205. Palmer, 4103. 4123. 4127. Macqueen, 4194–4195.

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4206. 4209 proofs, in every particular possessing the same qualities, not working in any other manner than the original plate, or more liable to wear out. The electrotype process is thus extremely well fitted to extend and improve art. On a fair balance, therefore, of the foregoing evidence, and making all due allowance and deduction for professional partialities on all sides, Your Committee cannot consider that the pecuniary interests of engravers or publishers are injured, but it is evident that the interests generally of artists and of the public are promoted by the distribution of engravings (whether the electrotype process be used or not,) adopted by the London, Dublin, and Edinburgh Art Unions.

Burnett. We now turn to a more important point than even its influence on the interests of Artists—its influence on Art. It may seem singular to separate them, but the Committee observes with regret that they are so separated, in some cases covertly, in others openly, by artists themselves. If by any reasoning they could be considered distinct, the consequence would be obvious. Art and artists would stand in a false and unnatural position where such doctrine could be maintained. Where the artist himself consents to treat his profession as a trade, it is some time before the people will be induced to treat it as Art. Nothing more strikingly evinces the narrow view taken even by the profession of their own permanent and true interests.

The usual objections made to the effect of Art Unions on Art are reducible to the following heads:

1. They have tended to produce in Art an undue and injurious stimulus.
2. They have tended to produce in painting especially an undue production of inferior works and encouragement of inferior artists.
3. They have neglected and injured the production of High Art, for which they professed themselves founded, by diminishing ordinary patronage.
4. They have tended to produce in engraving a multiplicity of inferior productions, to the injury of higher Art, and the legitimate progress of engraving and publishing.
5. They have neglected the other branches for which they were founded—such as sculpture and modelling.
6. They have connected with Art a spirit and practice of gambling and jobbing.
7. These disadvantages are not counterbalanced by any compensating advantages.

Each of these points we shall take successively into consideration.

1. Any sudden and over-supply produced by an extraordinary stimulus, such as a large sum of money applied without much discrimination, may doubtless incur the imputation of Mr. Etty and Mr. Uwins, especially if this stimulus be liable to other objections. Mr. Etty considers the lottery principle as such; he terms it "an unnatural excitement," and is apprehensive from its application by Art Unions, their ultimate tendency will be disadvantageous to Art itself. Mr. Uwins fears that from the being deluged at any one time with anything however fine, the taste will pall, and it will be looked upon with disgust rather than liking: he states that this is observable in the case of Art Unions; their prizes are found in every parlour, in every room, in every shop, and the effect apprehended is the consequence. This gives rise to two questions: how far this stimulus acts in causing over-production, and whether such over-production to any extent, yet exists. Now, that a greater number of works than formerly are produced by the application of such large sums is unquestionably true, but not less so that a corresponding demand is created for them by the other operations of the Art Unions, and by the generally improving taste of the public. The unanimous opinion of witnesses is, that from numerous causes, independently of the action of Art Unions, such improvement is taking place. The objection, if good for anything, will apply equally against all encouragement from Government, from the Church, from societies, or individuals. Yet none of these various modes of encouragement, or if we prefer so to call them, stimuli, have been rejected or repudiated. It is not against its co-operative character, but against its lottery character real objection lies, an important point, which we reserve for future consideration.

Etty, 2190. 2196, 2197. 2217.

Uwins, 1766, 1767.

Foggo, 4661–5.

2. Allowing

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2. Allowing, however, under the peculiar circumstances, the stimulus, or encouragement not to be unreasonable, nor the production excessive, it may still happen that it may be misdirected. The query is, whether in the present instance such be the case. It would be undoubtedly so, if nothing but mediocre art and mediocre artists were encouraged. But many artists of high merit have largely participated. It must be remembered that this class of the profession generally have sufficient demand for their productions, and for the most part execute on commission. Even if the Art Unions were so disposed, they could not, from the nature of their regulations, stand in the same position, at least in London, as other purchasers. No injury, however, if no benefit, has accrued to that class. The point is, not whether they have been rewarded to the extent of their merits, but whether another class has been unduly rewarded to their exclusion or injury, and what is the effect of such encouragement on art generally. Where so large a sum is applied especially in small prizes, there will of course be many painters who, holding the particular circumstances of the Art Union in view, will paint in reference to these circumstances; but this is an objection which might be extended, if pushed to its consequences, to all painting. It is to be imagined that but few painters in this mercantile country paint for any other object than to sell, and in the hope to sell consult the reigning taste, whatever it be, of the public. By the regulations of the London Art Union, every individual prize-holder exercises the right of choosing, and undoubtedly on this system, many individuals are called on to exercise a choice, for which they are little qualified, and which, under ordinary circumstances, they would not be called on to exercise. If they invariably or even generally selected ill, bad works would of course be encouraged to the exclusion or in preference of good, but this is a contingent, not necessary evil, and the question is, is such to any great extent the case, and is mediocre or inferior art actually so preferred to superior. Mr. Eastlake, than whom there cannot be a more competent judge, says that he is not sure the Art Unions have encouraged mediocrity: he thinks that in many cases they have encouraged artists of merit, and brought them forward more rapidly than any other mode of encouragement would have done. In a former answer, he states candidly, his "first impression to have been that they were by no means beneficial to Art; that they had the effect of multiplying artists, and tempting many to follow the profession who perhaps would not be qualified to undertake it; and by this means exciting hopes in them which, on the failure of such institutions, could not be realized, and those effects have really happened in the late suspension (for I hope it is only a suspension) of the operation of Art Unions. That is the evil which I first imagined existed, and which certainly does exist to a certain extent: but I consider artists enter into such difficulties at their own peril, and if they are not qualified to run the race which they propose to themselves they deserve to suffer." Many artists depend upon Art Unions for subsistence, it is true, but such has been the case, it may be answered, with all patronage at all periods. Mr. Uwins apprehends, under the present system, that the tendency of the London Art Union is to deluge the world with things of the most contemptible character, and to "encourage rubbish and things of little merit, to encourage, in a word, mediocrity of art." It is to be observed, however, that Mr. Uwins limits his objection to the effect of a particular system, not adopted by the Irish and Scotch Art Unions, and speaks of "a tendency," rather than of facts; whilst Mr. Cooper thinks, on the other side, these facts to have been favourable rather than otherwise to Art, and states that in the majority of cases the selection of the paintings has been good. Mr. Fahey accepts the accusation, and admits the stimulus given to second-rate talent, but considers this an advantage. "Our first-rate men in their early pictures were inferior; they must have gone through an ordeal, and they must have painted indifferent pictures compared with what they do at present." It does not appear probable that a higher price than what the painting deserves will be attached to the worst. The prices are sure to regulate themselves; they are priced, not for Art Unions, but for general exhibition. Nor is this encouragement likely to produce an excess of supply over demand in the present and probably future circumstances of the country. "The demand for second-rate artists is later likely to be greater; and though all occasional demands may cease, and it might become more common to educate them as apprentices at home under artists as pupils, and the School of Design producing

Fahey, 1579–81.

Foggo, 4677. 4672.

Eastlake, 4462.

4448.

Etty, 2243.

Uwins, 1536. 1847. 1752.

Cooper, 1181.

Fahey, 1723.

1614.

Eastlake, 4463.

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annually a considerable number, considering the increasing love of Art, it is not too much to say that all will be needed."

Stanfield, 2386. 2389. Etty, 2122. Stanfield, 2293. Etty, 2131. 2134. Bell, 1280. Fahey, 1665, 1666. Mason, 933-36. Bell, 1129. Cash, 611.

3. It is very doubtful how, under present circumstances, High Art can be best encouraged. The public at large is not educated to High Art, and in the public at large, on the plan of the London Art Union, the choice lies. Whatever may be its existing taste, that taste will show itself. It may, indeed, be questioned whether the Art Unions, as at present constituted, can so effectually encourage High Art (however desirable) as either the Government or the Church, in whose hands such function generally lies; but it is not, therefore, to be denied, that by other arrangements, this might be rendered more practicable, and Art Unions be made more instrumental in creating love and admiration for High Art, and brought to react on the Government and Church. Some, indeed, believe that this can be more effectually performed by the action of private patronage, and inasmuch as the Art Unions are stated to have disturbed the natural working of private patronage, it is concluded they have injured, instead of benefiting, High Art. Much, however, of such statement is mere assumption. It is by no means clear, but the contrary, that Art Unions have disturbed or diverted, much less suppressed private patronage. Some of the witnesses have gone on the assumption that private patronage, or the encouragement, pecuniary or otherwise, comprehended under that term, is a sort of fixed and determinable quantity, which if applied in one quarter, must be subtracted from another: in other words, that each man has to expend a certain specified sum annually on works of Art, or literary productions, as he has upon his household, and that if he purchases from one man, he necessarily takes away to the same amount from another. But such is not the process, in the purchase of luxuries, especially of mental luxuries. The man who is induced to purchase at an exhibition, or Art Union, or a sale of books, had he not chanced upon these places or opportunities, might probably never have purchased at all; and it often happens that this purchase (accidental, not necessary) is the creator or developer of an appetite, or taste, which till then lay dormant, and which without such accident would probably never have shown itself, much less sought for its appropriate gratification. This error lies at the bottom of all complaint on the subject. What is given to the Art Union, for its pictures, or engravings, is imagined to have been necessarily taken from some other society or individual interested in the same pursuits. Had not the Art Union received it for its pictures and engravings, it is quite as probable it never would have been expended upon pictures or engravings at all. It might, it is true, have been applied to other objects, but the question is here limited to objects of Art. So far the Art Unions have not disturbed private patronage: but if we are to rely on the evidence before us, they have done more; they have greatly stimulated and extended it. We do not find that in consequence of the purchases of paintings by the Art Union of London, the ordinary purchases have fallen off. In the exhibition of the New Water-colours Society, the demand has increased in a remarkable degree. In 1836, the year previous to the establishment of the Art Union, the amount of private purchases was 333 *l.* 10 *s.*; in 1837, 310 *l.* 16 *s.*, of which 35 *l.* came from Art Union, leaving 275 *l.* 16 *s.* to private patronage; in 1843, 1,377 *l.* 0 *s.* 6 *d.*, of which 595 *l.* from Art Union, leaving 782 *l.* 0 *s.* 6 *d.* to private patronage. In Birmingham, Mr. Mason states that the encouragement given by the Art Union has considerably increased the number of sales of paintings, irrespective of the purchases by the Art Union; and he confirms this by a detailed comparison of the purchases made by the Art Union and by the general purchaser. In Edinburgh we have already noticed the increase in the number of Artists; to this may be added Mr. Bell's testimony, that many purchasers were not found for works of Art previous to the establishment of the Edinburgh Association, but that subsequently, from the public attention being excited and directed to the subject of the Fine Arts, the number of private purchases has greatly increased. In Dublin the state of private patronage previous to the establishment of the Dublin Art Union, and subsequently, has been already shown. Till the institution of the Hibernian Academy, according to the statement of Mr. Cash, there was scarcely such a thing as an exhibition in Dublin; and even with the advantage of its charter, and an allowance made by the Government of 300 *l.* a year, so great was the apathy in Ireland with respect to all subjects connected

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connected with Art, in spite of every effort made by the Academy, that it was in their contemplation to close their doors. The year preceding the formation of the Art Union there was no exhibition, "in consequence of the expense; the money received at the doors not being sufficient to defray even the expense of the exhibition." Since that time the purchases, irrespective of those of the Art Union, have greatly increased, and a new demand been created which never existed before. "There has till lately," says Mr. Blacker, "been hardly any demand for original modern art at all. Whatever demand there has been for pictures, has chiefly been with regard to copies and works picked up at auctions, copies of old masters, the greatest rubbish possible, at some of the sales; at the several exhibitions this increased passion of the people for Art is strongly exemplified." "There was little or no private patronage," he states in another part of his evidence, "before the existence of the Royal Irish Art Union; there has been a considerable increase since: nor does there appear to have been any concurrent society so as to cause an increase of patronage beyond the impulse given by the Art Union, in favour of the Fine Arts. There was at the time no demand in Dublin for works of Art, with the exception perhaps of a mere portrait or bust; and this is satisfactorily accounted for by circumstances which must have equally displayed themselves in England. It produced this effect by acting on the great mass of society, interesting them to view Art favourably in their own country. The small subscription required united them in a body; and finding that they could become possessors at a small rate of valuable works of Art, each picture or engraving issued became the nucleus of a rising collection, and formed the subject round which the family circle conversed of Art, or were imbued with a taste for it." This increased love for Art is not less strikingly exemplified in the result of the exhibitions. The increase in the number of persons visiting that of the Art Union in London was, in 1841, 75,000; in 1842, 100,000; in 1843, 200,000. Similar increase appears in Birmingham, Edinburgh, and especially in Dublin; and whilst on one side it has been caused in a great degree by the Art Union system, it has not in turn less led to its increase, and to that of private patronage. Mr. Blacker states, that not only upwards of 20,000 people each year attend, and with the greatest regularity and order and attention, never doing the slightest injury, at the gratuitous exhibition, but that also (what is more remarkable), the proportion of those attending paid exhibitions is greatly augmented; and what is not to be forgotten, it is in direct augmentation of the means and operation of the Art Union. If private patronage be likely to be augmented by a greater diffusion of the love and knowledge of Art, it is unquestionable that the influence of the Art Union system in this particular, so far from diminishing, must increase it. An analogous effect is produced by the distribution of engravings. Publishers look upon this distribution from too confined and personal a point of view. None of them have made any objection to it, provided it be confined to compositions in outline, admitting that the circulation of such productions cannot but inspire a love and knowledge of sound Art. But Mr. Eastlake is not satisfied that the public should be limited to outline: there are other qualities to cultivate and communicate, such as chiaroscuro, colour, &c. These are within the reach of the finished engraving and painting; and whilst it is desirable the painting should be exhibited gratuitously, it is not less so, in the interests of Art, that the finished engraving, as well as the outline, should be widely diffused. Nor is this interest confined to engraving simply as such; Art cannot thus be mechanically limited; the admirer of a painting soon extends his admiration from a painting to an engraving, and reciprocally, from an engraving to a painting. Love of Art radiates on all sides. Mr. Blacker's evidence has already shown the impulse given by the purchase of engravings (irrespective of the encouragement given by the commissions of the Art Union,) to the general interests of the profession. This however is a partial view of the case. Its action is felt not in one but in all departments. It is a direct stimulus to private patronage in every other, as well as in that direction. No doubt any sudden and extensive application of funds to any special purpose will (whether in the case of Art or otherwise), appear for the moment to withdraw private and public exertion and outlay from other purposes, whether such application be made by Government or by companies. Similar complaints to those we now hear of the effect of Art Unions have been expressed of the monopoly crushing all private enterprise, &c., consequent on improvements in machinery, in the applications of steam printing, &c. But this is the

Blacker, 1353–4–1356.

1311–16.

Godwin, 301.

Blacker, 1431.

Blacker, 1528.

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tendency of the age, or rather of human industry. Whatever may be its evils, they are more than compensated by its advantages. Facts refute such objections; private as well as public enterprise, acted upon by these improvements, and acting upon and aiding them in turn, soon resumes its energy, and leads to benefits greater and wider than those which they appear to have superseded. Your Committee has not heard, even within the limited period allowed to judge of the operation of these societies, of any injury at all equal to those complained of by other bodies under the influence of the changes which have been just noticed: on the contrary, the persons said to be most affected by the system, have been the most temperate in their evidence. The more eminent painters have more occupation, the more eminent engravers are better employed, the more eminent publishers have increased in their business: of the second class of each none have complained, with the exception, in the publishing trade, of the retailers, who, within a certain limit, that of the one-guinea print, appear to have suffered; all others seem to have received an increased impulse, instead of being crushed, as has sometimes been the case with other interests under great combinations. Your Committee, therefore, feel themselves justified in concluding that the operation of Art Unions, so far from suppressing or diminishing, has led to the extension and improvement of private patronage.

It is almost unnecessary to make any remarks on the parallel encouragement resulting to other occupations. That an increased demand in the framing and glazing trade would follow, is obvious. "Take for instance," says Mr. Blacker, in answer to a question of the Committee, "our first engraving, of which there were upwards of 1,200 impressions issued. They were almost all framed, and with frames of a costly character. I should take them on an average from two guineas to three guineas; so that that engraving alone must have circulated about 3,000 *l.* in that way." Nor, slight as the article may appear, is it without its interest in art; many of these frames have been made objects of artistic embellishment, with national emblems, &c. &c. run through them. In England similar results are observable. Mr. Moore states that his trade has decidedly increased since the establishment of the Art Union, and that such is the opinion generally of others in the same branch; the frames are after models expressly for the Art Union, from half a guinea up to two, three, or more. They have been singularly improved in carving of late years; much more attention is paid to the style of frame; the public are much more discriminating than they were formerly; nor has this been confined to Art Union subscribers, but extended to others also, not members of the Art Union. Mr. John Vokins states that his business as a frame-maker has been increased from 300 to 400 a year by the Art Union; nor does he speak of himself alone, but of many others whom his extensive experience has made him acquainted with. A far greater attention to the propriety of the decoration, the good taste of the ornament, and skill of the workmanship (the frames varying every year according to the engraving which is coming out), is observable; nor is it limited to the Art Union engraving, but has extended, irrespective of the Art Unions, very decidedly in other directions; much encouragement has been given by others. Taking into consideration, in addition, the attention given by the School of Design to this branch of Art, here is a large demand already created for the display of the knowledge and skill which may be acquired in that institution, not limited by or dependent on the Art Union, but gradually finding its way to the whole community.

Blacker, 1529–31.

Moore, 4334. 4362.

4343, 4344.

4336. 4345. 4351.

Vokins, 4656. 4644.

4647. 4649.

4646.

Moore, 4354. 4357.

4. The charge that inferior engravings have been distributed by the Art Unions, and thus Art, instead of being promoted, been injured, has engaged the attention of Your Committee. If substantiated, it no doubt would go far to justify objection and opposition. But an inferior class of engravings is a vague term, and accordingly various and contradictory has been the evidence, even of eminent men, submitted to Your Committee on this question. An engraving, wanting perhaps in all those refinements of execution which usually attract the collector, may yet in nowise be ill adapted, from subject or treatment, to the object of extending and improving the public taste. The subject may be elevating, the composition simple and dignified, the drawing pure, the chiaroscuro and colour well disposed, and yet the burin be at fault. Few will say that the distribution of such engravings, even with this defect, may not profit Art. The two qualities may not always be found together, though doubtless it would be well they were never separated. To a certain extent the Art Unions have occasionally been

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been inattentive to both. The first object, as we have seen, professed, is the encouragement of High Art; in High Art all these qualities should unite. Subjects should, in the first instance, be selected, which will permit this union. Now the Art Unions appear to have had to contend with another principle, which must have interfered with this in determining their choice: we speak of the case in which commissions have been specifically given; for the purchase of plates and distribution of impressions appear to have had Art as the secondary, and the increase of subscribers as the principal object. The Art Unions have endeavoured to combine with the excellence of the engraving, and the remuneration of the engraver, the encouragement also of the living native painter, and have thus selected from the works of cotemporary Artists. It is not pretended that the British school cannot furnish many fitting subjects illustrative of High Art; but the temptation to choose rather in reference to popular taste (increase of subscribers depending on it) has led to selections, especially in the beginning, far from consonant to those declared objects of the institution, and the true interests of Art. With regard to the execution of these engravings, the opinion of witnesses is still more various than in respect to their subjects. We place out of view altogether their price in the market, which may arise from other elements besides quality of subject or treatment, and often depends chiefly if not solely on amount or quantity of impressions struck off. A work of which there are 20,000 impressions, though superior in every quality to another, may sell, from this circumstance alone, for less; in this following a general law in reference to production. It thus becomes difficult to determine how much is referable to the plate, and how much to the circumstances of its employment. A second consideration is the execution; this to many forms a more important condition than the subject. If the subject in the early plates of the London Art Union was not sufficiently attended to, the execution seems to have been still more neglected; compared with later productions, or those of other Art Unions, that of Dublin particularly, they may almost be regarded as failures; but this is not, as the very comparison just noticed will evidence, a necessary consequence of the Art Union system, but a defect contingent on local or temporary circumstances, and arising from the natural inexperience of an incipient institution. No one can doubt that in a country distinguished for technical superiority in this branch of Art, by selecting the first engravers at the most liberal prices, the very best works may be produced. Doubtless the Art Union has not the advantage of the intermediate vigilance of the publisher; but surely it may be hoped that in this branch of Art, as in painting and sculpture, high eminence will not need surveillance, but on the contrary, that the eminent man, in his regard for his own honour and reputation, will present a better guarantee for excellence than any which can be obtained from the superintendence of publishers, however vigilant and discriminating. Your Committee cannot therefore acquiesce in the opinion that there is in the Art Union system, under proper regulation, any inherent peculiarity which precludes it from employing its means to the fullest advantage in encouraging a high school of engraving, to the benefit, not of the engraver only, and publisher, but to the general elevation and extension of Art.

Fahey, 1687. 1691.

5. The objection that Art Unions have neglected the encouragement of other branches for which they were instituted, such as sculpture, &c., has been in some degree answered by the reasons given in the late reports already referred to, especially as far as sculpture is concerned, with the promotion of which (it is alleged) the costliness of the material altogether interferes. This may, to a certain degree, be just; but stone not much inferior to marble, bronze, which, by the application of new processes, &c. may be made much cheaper, terra cotta, and even wood, are all media which may allow the exemplification of the highest sculptural excellence. The encouragement of the studies on which superiority in this department depends, is at all events within the reach of the most limited funds. Compositions in outline, but for subjects not indiscriminate, but such as specifically adapt themselves to sculpture; bas-reliefs in models, or even in marble of a limited size, cartoons, &c., are all either directly or indirectly connected with this important branch. We observe with pleasure, in the late reports of the Art Unions of London and Dublin, that exertions have been made to combine sculpture with painting and engraving, and to extend

Godwin, 404.

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extend its applications gradually from the more simple and humbler branches to the more complicated and noble. Medals have progressively suggested statues; and though as yet they are limited to the model, it is to be hoped that, with increase of means, increase of encouragement will follow, and the more costly as well as the more common material be demanded and employed to stimulate and perpetuate the genius of the artist. The prizes given for compositions in outline tend also to elevate and diffuse the love and knowledge of High Art; and the success which has attended the first effort made by the Art Union of London, is sufficient proof of the justice of this suggestion, and ought to animate to the further prosecution of this reform. Facility of producing, as far as mechanical means are in question, will naturally tend to augment the number of candidates, and necessitate doubtless greater severity of judgment; but the study of the higher qualities of Art,—design, composition, expression, the infinite variety of subject and application, the many noble and beautiful purposes to which it may be rendered subservient, and the general diffusion to which it may attain, leave no doubt as to the advantage of such employment of sculptural talent. Until the people at large be familiarized with the best characteristics of Art, until in some degree it shall become as communicable to all classes as music, we can hardly hope for that public sensibility to its excellencies which must be the ground, cause, and guarantee of any progress deserving the name of national.

6. But the heaviest charge yet made against these bodies, inasmuch as it is of a moral rather than of an intellectual character, is the encouragement which it is alleged they give to the spirit and practice of gambling. This, if proved, would, in the opinion of Your Committee, go far to justify a call for their suppression. It will be therefore necessary to examine it at some length.

It may be divided under two heads; the one referable to the organisation of these bodies, the other to their operations. If their organisation and purposes bore any similitude to those of societies of a purely gambling character, no doubt could exist of their being within the range of the legislation directed against lotteries, and it would become the duty of Your Committee to recommend that the law should take its course. But it might also happen, that however exempt their organisation might be from such imputation, their operations might still have a tendency to produce results of a nature not dissimilar from those arising from ordinary lotteries. In such case it would be equally within our duty to examine whether such evils were inherent and inevitable, or if not, by what arrangements their continuance might be stopped, and their recurrence prevented. To each of these considerations Your Committee have addressed themselves.

It can hardly be supposed that societies, with the organisation and purposes of Art Unions, could have been intended to be included amongst those prohibited by the enactors of the laws against lotteries. They did not exist at the time; they are instituted for very different purposes than the encouragement or gratification of a propensity to gambling. The inducement offered, and the motives acting on subscribers, are not confined to the chance of obtaining a prize, but depend also on the certainty of receiving an engraving; they are conjoined with a desire to encourage Art, and if followed by the extension of the higher objects of the society, will every day more and more take that direction. These observations apply more immediately to the great Art Unions of the capitals. In the provincial towns, in proportion as the higher objects are less in view, the lottery character becomes more perceptible. Indeed cases may be imagined where they might altogether assume this character, and from societies instituted solely for the encouragement of the Fine Arts, be gradually transformed to companies for totally different purposes. Nor is it easy to say, once admitting such institutions without due definition and restriction, what is to prevent other societies from being formed on the same principle, and applying the same machinery to any branch of industry or commerce. We should hear in such a case not only of polytechnic societies, but of societies for the distribution of prizes in furniture, houses, eatables; in fine, in every object to which the lottery principle could be applied. No one can pretend that any exemption from the lottery laws should be afforded to such bodies, for any good to which they may be alleged to lead; nor is the case altered by the claim being

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being preferred by companies instead of individuals. An instance can hardly be conceived where individual profit in such cases is not the principal ingredient. This it is which marks the chief distinction between them and Art Unions. At the same time cases may exist where, from peculiar position or previous arrangements, profits to the undertakers, and yet considerable advantage to the public, and specifically to Art, may accrue. These cases, as will appear from the evidence, are not imaginary. It is not meant to attach to those concerned personally any blame. The apparent acquiescence of the Treasury in the existence and proceedings of Art Unions, naturally led to the impression that the system might be applied, especially when the object seemed analogous, both by individuals and societies, without impropriety or risk. This impression was gaining ground, when the attention of the Treasury was roused, and its interference solicited and obtained. Your Committee admit, after due consideration of these facts, the justice of the allegation, that the system may be misapplied to purposes quite foreign to those for which Art Unions were established, but this they submit is ground not for their suppression, but for the establishment of such regulations as will effectually prevent abuse, and confine them rigidly to their legitimate object. With regard to individuals, the case is different. Whilst indemnifying them against the consequences of their own inadvertence, they should be strictly prevented from again incurring them, by prohibiting such undertakings in future.

The second portion of the inquiry is more complicated. The operations of these bodies have not been exempt from impeachment, and in some cases we have found the accusations against them well founded. Paintings have been purchased, it is true, with the money received as prizes, but immediately sold, considerably below their real value, for the purpose of recovering a portion of the money paid: paintings have been purchased, by prizeholders, at the sum which the prizeholder received, and sometimes at a higher by additions of his own; but the painting has been returned in some cases, on condition that a portion of the money should be given back; high prices have been nominally given for paintings, and collusions taken place not very creditable either to purchaser or artist. These charges have been urged against the London Art Union, and may be ascribed perhaps, by some to defects or errors in the regulations, to the large numbers who compose the society, or to the confidence, and consequent security of the officers. We are bound to say, that the instances of such abuses which have come to the knowledge of the Committee bear but a small proportion indeed to the vast number of its subscribers; and stringent regulations, and vigilant superintendence on the part of its officers, are now exerted to prevent them in future. Other imputations of a different kind, such as favouritism, is laid to the charge of other Art Unions, constituted on the plan of the committee choosing, and not the prizeholder. The cases however are exceedingly rare, and may be easily prevented or obviated. Were these defects more numerous or of greater magnitude, Your Committee could not deem them grounds for the suppression of Art Unions, but arguments only for their better regulation henceforth.

7. Your Committee cannot agree to the statement that these inconveniences, were they even more extensive, and less remediable than they appear to be, are not compensated by great public advantages. To many of these Your Committee have already adverted. There seems no question that, even under present circumstances, Art Unions have largely contributed to interest, at home and in the colonies, a great portion of the educated classes in the nature and advancement of the Fine Arts. Were there even, for a time, to prevail an inferior description of production, with all the faults, both in subject and execution, ascribed to it, it must be remembered that the main point will still have been attained, the excitement and preparation for a new intellectual enjoyment to which, till lately, the large majority, even of the educated public, were strangers. In this point of view, the very cheapness which so many fear, as tending to lower Art generally, must be looked on as not only of good omen, but as the actively operating cause to produce the end of which all seem equally desirous. Were it otherwise, we should in consistency look upon the universality of the Greek and Etruscan vase in antiquity, the diffusion of decorative painting throughout Italy, as a disaster, and instead of regarding it, as it was,

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and is, as a great stimulant, be obliged to consider it a great drawback on the improvement of Art. It is the same in literature. There must be a cheap literature to prepare for a dearer. Unless the public at large sympathise in Art, and feel it to be an enjoyment, we shall never attain anything national in Art, or have a public to appeal to. This appears to be more requisite in this country than in others. We have no substitute for the Temple and Bath of the ancients, nor for the Palace and Church of the Italians. Later, a choicer and more fastidious spirit will arise, and a corresponding effort to meet or guide it. That these societies are now in a state to take such course, appears unquestionable to Your Committee. They can, with the large influence already acquired from numbers and contributions, go far, not merely to stimulate, but henceforth to correct and direct public taste. This is not to be achieved by a mere amount of money taken out of other channels, and thrown into what may be too often justly designated the picture market, nor by injudiciously stimulating and then as unwisely rewarding, inferior, careless, and ill-regulated talent, nor even by the benevolent rescue from distress of the meritorious and modest, but by a well-directed and well-sustained course of proceedings, carried on through a judicious organization, and under well-secured regulations, having the encouragement of Art, in all grades, but especially of the highest in each, for its ultimate end and object.

But Your Committee is not the less sensible that these bodies may be made more subservient than they yet have been to the objects which they profess to have in view, and whilst, on one side, they are averse to any measure which would tend to suppress them, or restrict their utility, they do not think it unreasonable whilst pronouncing in favour of their continuance, to submit to your House the regulations by which this end may be attained. Your Committee, therefore, after first examining how far Art Unions are affected by existing laws, will proceed to the consideration of that question.

II. *Laws affecting Art Unions.*

The laws by which Art Unions may at present be said to be affected are the statutes 12 Geo. 2, c. 28, s. 1, and 42 Geo. 3, c. 119, s. 2, and others in *pari materia*, from 10 & 11 Will. 3, c. 17, downwards. On referring to the opinions of counsel on the subject, the one given by Mr. Serjeant Talfourd 21st February 1843, the other by Mr. Fitzroy Kelly and Mr. Charles Clark, 9th March 1843, we find a difference in these opinions as regards the operation of these laws in England.

Appendix (O), p. 79, 80.

The first statement for consideration of counsel was submitted on the part of the printsellers and publishers of the metropolis, and embraced three cases. The first is that of the "Art Union of London." In this society one-fourth of the subscription, or thereabouts, is reserved for the purpose of getting a picture engraved, and of printing a sufficient number of impressions from such engravings to enable the managers to give one to every subscriber of one guinea, and it is a condition of the society that the sums obtained as prizes are to be laid out in the purchase of pictures or other works of Art. By this arrangement the whole of the fund subscribed is divided amongst the subscribers, and no part appropriated for any individual benefit. The second society, under the name of the "National Art Union," projected the sale of engravings in possession of the managers to the amount of 25,000, and the purchaser of every guinea print was to be entitled to one chance in the distribution of prizes of various amounts, to be laid out in the purchase of works of Art, in the whole amounting to 12,500 *l.* This was professedly a private enterprize, and for the benefit of the projectors. The third was the project of an individual to sell his stock of prints at the prices at which they had been hitherto usually sold by him; thus professing to give to every purchaser the value of his money, and in consideration of the public buying to the amount of 12,000 *l.*, he proposed to distribute among the purchasers gratuitously works of Art to the amount of 1,500, the distribution, however, to be by lot, and every purchaser to the amount of one guinea to have one chance, and so in proportion for large purchases. Mr. Serjeant Talfourd admits that societies like Art Unions, having for their direct object the encouragement of Art, were doubtless

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doubtless not contemplated by the Legislature when providing by repeated and cumulative enactments against gaming; that possibly the good resulting from that encouragement may countervail the evil of the means adopted, and that in each of the schemes the transaction is not one exclusively of chance, but connects with that chance a certain advantage; but inasmuch as the object of the law was to repress the love of gaming, and as in each case the participation in the chance of prizes to be drawn by lot is part of the contract on which the subscription is paid, these circumstances do not prevent the illegality from attaching to the scheme; that it is in the nature of a lottery, and therefore liable to the penalties of the statutes. Nor are the legal objections to such schemes obviated by the circumstances under which, or the purposes for which they are projected; whether they be the speculation of individuals for individual gain, as in the case of the National Art Union and Mr. Boys, or whether, like the London and other Art Unions, they be sustained by a number of persons having the advancement of Art as their object, but seeking it by agitating and gratifying that desire for acquisition by mere chance, which the Legislature has sought to discourage. It cannot be denied, in this point of view, these associations come directly under the letter of the statutes, but recurring again to the spirit of these enactments, there is much force in Mr. Kelly's reasoning, that the object of the Legislature was not so much to discourage lotteries simply as games of chance, as to protect the unwary against fraudulent schemes of interested persons, who, offering what appeared to be the chance of tempting advantages to subscribers, such as should in a few instances give a great return for a small outlay, yet arranged their whole schemes in such a manner that though some subscribers might benefit to a large amount, most of them would lose all or nearly all they had subscribed, while the schemers themselves (even if all the nominal prizes were to be fairly distributed) would inevitably obtain a very considerable profit. In such cases there were two parties having opposite interests; the schemers themselves on the one hand, the public on the other: the benefit to the former was certain, and it was obtained at the cost of the latter. These are the projects and associations which the Legislature has declared and intends to declare illegal; but the statutes in which it has thus declared its intention cannot apply to cases where no two such parties with such conflicting and irreconcileable interests exist. This appears to Your Committee to establish a main distinction between Art Unions and ordinary lotteries, and on the principle referred to, ought to exempt Art Unions constituted and acting on the principle of those of London, Dublin, Edinburgh, &c.; it is the absence of the conflicting interest of schemers and of the public, and therefore the absence of any necessity for legislative protection, which renders the statute inapplicable. This reason, however, not extending to cases where individual profit is openly avowed, and which enters into the category of interests in some degree opposed to the public, such associations cannot be comprehended in the same exemption, and would appear to be opposed to the spirit as well as to the letter of the statutes.

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With regard to the penalties to which, supposing the case to be otherwise, Art Unions are now exposed, they are thus succinctly expressed by Serjeant Talfourd in his opinion:

Appendix (O), p. 79.

1. The managers, proprietors, the printers, and publishers of these are liable to the penalties inflicted by 12 Geo. 2, c. 28, ss. 1 & 4, and 42 Geo. 3, c. 119, ss. 2 & 5.

2. The parties subscribing to or purchasing shares in the proposed distributions, and who proceed to take their chances of prizes at the drawing of the lots, are liable to the penalties of 12 Geo. 2, c. 28, s. 3.

These penalties, except as far as forfeiture of the prizes may be obtained by information, can only be enforced by the Attorney-general. 46 Geo. 3, c. 148, s. 59.

p. 79.

3. Any party who can be proved to have published or ordered the publication of any of the prospectuses or other notices of the drawing of the prizes, is liable to a penalty of 50 *l.*, at the suit of any person; so that each act of publication is made only the ground of one penalty. This arises out of the recent enactment, 6 & 7 Will. 4, c. 66, entitled, "An Act to prevent the advertising of Foreign or Illegal Lotteries," whereby it is enacted, that "if any person shall print or publish, or cause to be printed or published, any advertisement or other notice of or relating to the drawing or intended drawing of any foreign lottery, or of any

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any lottery not authorized by some Act of Parliament, or if any person shall print or publish, or cause to be printed or published, any advertisement or notice, concerning or in any manner relating to any such lottery, or any ticket, chance, or share thereof or therein, the offender shall forfeit 50 *l.*, to be recovered in any of the superior courts, one moiety for the use of the Crown, and the other to the informer." However therefore indisposed the Crown might be, as is presumed by both counsel, to apply the Act against Lotteries to associations for the advancement of Art, or whatever doubts may be entertained of the intention or spirit of the law, Your Committee is still of opinion, that such societies are exposed to prosecutions, as the law now stands, on the part of the private in former. To suspend the operation of such statutes until the Legislature should come to a final decision on the subject, a temporary Act has been passed, but this Act will expire at the end of the present Session.

Appendix (H), p. 46. Copy of Memorial to Sir George Clerk.

So far the case applies solely to England. It is very doubtful how far it extends to Scotland. It is submitted, in the memorial presented by the Association of Edinburgh, after stating that the object for which that society is constituted, is to acquire a certain number of the works of living artists of Scotland; and secondly, when thought advisable, to procure and distribute engravings of some of these works of art among the several members, 1. That they form a joint stock company. 2. That the prizes purchased become the property of the whole society jointly and severally, and that no one else has any interest or right whatever. 3. That as each member cannot possess the whole of this common property, they determine what shall fall to each by lot. 4. That neither by the common or the statute law of Scotland the partners of a joint stock company, nor of any other, have ever been prohibited, as far as is known, from distributing their joint property among each other by ballot or otherwise, if they should so think fit. 5. That the two statutes, 8 Geo. 1, c. 2, and 12 Geo. 2, c. 28, by which lotteries, technically so called, were first declared illegal in England, neither do extend nor have been held to extend to Scotland. 6. That 6 & 7 Will. 4, c. 66, being a penal statute, must be interpreted strictly, and if so interpreted, it is submitted, that it ought not to be held applicable to Scotland, in consequence of the inapplicability of the former statutes, already cited, (to which it bears reference,) and the deficiency in provisions to render it imperative in the courts of law in that country. Even if these reasonings could not be maintained to their fullest extent, they would still go to show a remarkable discrepancy in the state of the law between the two countries, and such as must continue to expose both the Crown and the Society in their relations to each other to considerable doubt and inconvenience.

Ibid, p. 48.

Ireland stands also in an anomalous position. The 8 Geo. 1, c. 2, & 12 Geo. 2, c. 28, above quoted, were not extended to her, and so far she is placed in much the same condition as Scotland, though 6 & 7 Will. 4, c. 66, may be supposed more directly to apply. The same answer was given in Ireland, as in England and Scotland, by the Law Officers of the Crown six weeks before the exhibition opened in Dublin.

Appendix (K,) No. 2 p. 65.

III. *Means for securing, improving, and extending Art Unions.*

It now becomes the duty of Your Committee, after having thus reviewed the objects, results, and present position of Art Unions, and how far they are affected by existing laws, to submit to your Honourable House the means which, in their opinion, appear the most expedient and practicable to place them on a safe and permanent basis, and to render them most subservient to the improvement and diffusion of Art through the different classes of the community.

The first of these considerations refers to their security, and is immediately connected with the inquiry from which we have just passed, their position in relation to existing laws.

Your Committee are of opinion, that though the sentence of a court of justice might decide in their favour the litigated question of their liability to the laws affecting lotteries, and it may be probable, as stated by counsel, that Government of itself would not interfere, yet it is right that such societies, the object of which is the encouragement of Art, should be put beyond all risk or apprehension of disturbance. The Government cannot protect them from the

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the attack of the informer, or find legitimate excuse for not defending public rights when called on to do so, unless by showing that such rights are not in question, a duty which in this instance ought not to be imposed on the Government. The effect even of uncertainty in such cases is scarcely less injurious than positive disapproval. It returns upon the managers, contributors, and participators. A gradual withdrawal from duties and connexion which may entail serious expenses and difficulties must be expected. Even during the short period which elapsed between the first notification of the Government and the measures taken provisionally by the Legislature relative to these societies, a serious diminution of activity and subscription was perceptible, and had there not gone abroad a general impression that they would ere long have been formally and permanently legalised, there can be little doubt that this diminution would have been far more considerable. If it can be shown that they are societies injurious to the morals and revenue of the country, let them be suppressed: on the contrary, if they be institutions worth preserving, or rather, worth tolerating, in justice to all parties, all such doubts should be terminated. In any case, they should not be left in the intermediate state in which they exist at present. Whether good or bad, a law is required to determine public opinion. This might be effected either by a declaratory Act, deciding that they were not comprehended within the purview of the Lottery Acts, or an Act giving them, as such, a legal and sanctioned existence. Your Committee for many reasons give a preference to the latter. It obviates the objections urged against declaratory Acts; they involve minute specifications and exceptions in order to prevent abuse, a complicated and often ineffectual operation.

Your Committee therefore recommend that a specific Act, legalizing in future Art Unions, with certain exceptions and on certain conditions, be proposed to the Legislature.

It is obvious from the observations and statements already submitted to the House, that an Art Union, constituted and acting on the principles, and with the objects of those either of England on one hand, or of Scotland and Ireland on the other, cannot stand, in reference either to the body or to the public, in the same position, nor, it may be added, to the existing laws, as private speculations, though ostensibly under the same conditions and for the same purposes. Your Committee, in consequence, recommend that the legalisation proposed should embrace only such Art Unions as are established and conducted on these principles, and exclude all others for private gain, and especially private speculations.

Two courses to accomplish this end lie open for selection: the one to express in the Act the specific limitations and characteristics which would entitle a society to avail itself of exemptions from the operation of laws affecting lotteries; the other to empower a department of the Executive to license such societies, when coming under the conditions above stated. For this latter course there is not only precedent (as in the case of Friendly Societies), but the superior advantage of greater simplicity and surer protection. The financial interests of the country are effectively protected by it against all wrong, and at the same time, the society, by the simple possession of such licence, is sheltered against all insidious or vexatious attack. It also assures the public and the Legislature official information of the working of such bodies, and guards them against the encroachments of other societies, not constituted for similar equitable and useful purposes.

If this course should be adopted, we recommend that the licence of such department be made a *primâ facie* and sufficient title to the free exercise of all functions incidental to such bodies.

The next point for consideration is under what department of the Executive it is advisable that these societies should be placed. Your Committee at first felt disposed, from the financial nature of the question, to entrust that duty to the Board of Trade; but seeing that the Board of Trade, in consequence of the new duties lately imposed upon it, can scarcely pay attention to such objects, and wishing they could place it under a department specifically charged with the interests of Art (such as exist in almost every other country in Europe), are constrained to recommend, in the want of such department, that to a Committee of the Privy Council appointed for such purpose (on the precedent of the Committees for Trade and Education,) such power and duties be confided.

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But in order to entitle to such sanction, Your Committee have all along presupposed that such societies should, by the objects they have in view and the mode by which they are carried into execution, have justified their claim to its enjoyment. It is as societies proposing the advancement of the Fine Arts in their several departments we consider them entitled to call on the Legislature and Government for protection.

Your Committee have then to consider in what manner and by what means this advancement can most effectually be forwarded.

Your Committee do not propose any arrangement which involves expenditure on the part of the country or individuals beyond what they are willing and able to contribute, nor any alteration not within the reach of the bodies themselves, or not tested by experience to be practicable and expedient. The rights of individuals or bodies are not encroached on, nor are these reforms presented but as recommendations for their better regulation and increased efficiency.

The advancement of Art, the highest encouragement and greatest diffusion of Art, through all classes, is the object proposed by Art Unions.

Your Committee are of opinion that efficiently to carry out this object, it is important that each branch of Art, and especially the highest, should be kept steadily in view by these societies. They recommend, therefore, no exclusion, however they may admit preferences. They observe that in general the preference seems to be given to painting and engraving, and that it is only of late years that some encouragement has been extended to sculpture. Your Committee conceive that each is connected with and of assistance to the other. The greater expense attending the execution of statues as compared with paintings, and the comparative slackness of demand, have been given as grounds for this indifference. This operates on the execution of greater works only. Your Committee remark with pleasure that this distinction has of late been admitted, and that the Art Union of London now encourages bronzes, and that of Dublin, casts and modelling. Both are of great moment, and connected with them are other branches, such as die casting, seal cutting, &c., which, though producing works of minor dimensions, and limited power, are auxiliary to the highest developement of plastic art. The gems, medals, and cameos of Persia, Egypt, Greece, Rome, and the Eastern Empire, are frequently the best illustrations of the religious, intellectual, and technical peculiarities of their respective times and countries. The Middle Ages have entrusted to their coins many explanations of their modes of thinking and feeling; and amongst the first indications of a truer appreciation of antiquity, we may count the medallary productions of the Cinque-cento. Medals, in addition, have the farther advantage of forming a link, or more properly a series of links, a great historic chain, between Art in all its branches, and the literature, philosophy, and events of their respective ages. The variety of material, from the richest to the simplest, from the dearest to the cheapest, in which they may be executed, is not less worthy of consideration; the gold and the bronze medal may be equally excellent in thought and execution, and true Art be thus placed within the reach of all classes of the community. Whilst they touch on the highest realms of ideal Art on one side, they disdain not to associate themselves to the humbler efforts of the industrial on the other. Every opportunity is thus offered, not only for the cultivation of Art in all its branches, but for its diffusion. Nor are the innumerable applications of chasing and bronzing, in their several varieties, to be neglected; they are not less a portion of the daily existence than of the highest occupations of every civilized community.

In this branch of Art (compared with other nations) we are deficient; we possess no such series as are to be found in France or Italy; none equal to the Cinque-cento collections, or the more recent one of Lewis XIV., notwithstanding all its vices of style and legend, and the purer, though somewhat pedantic series, French and Italian, of Napoleon. A wide field is opened to similar efforts amongst ourselves, in which might be advantageously exhibited felicitous applications of reality, and allegory, ancient and mediæval; precise and characteristic inscriptions, and the highest excellencies, mental and formal, of plastic art. The statesman, the legislator, the philosopher, the poet, the inventor, might each form a separate series, and each redound to the glory of the art and the country. Whether we consider their durability or facility of conveyance, we know of no monuments more universal or more permanent, more fitted to perpetuate

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petuate and extend the great celebrities of a nation than these. It is not therefore without great satisfaction we have seen, in the course of our inquiries, the share which of late years this branch of Art has been allowed to attain in the favours of the Art Unions. We think that it might be much further extended, and better regulated. We would recommend that several series, such as we have just noticed, should be simultaneously commenced—kings, warriors, statesmen, poets, artists—prizes given for the best models in one year, and the prize model given for execution in the next. This might be still further varied and extended by two sizes for each series, in other words, by a greater and lesser module, and by the employment of a richer or coarser material, or whilst retaining the same subject and size, by the application of higher artistic power in the treatment of the subject, substituting, for instance, bas-relief for a simple inscription, &c. &c. The advantage resulting from such diversity, besides the greater stimulant which it would give to Art, would enable the Art Union to classify more minutely the distribution of such productions. The annual competition on a given subject, and on a sufficiently extended scale, would be a strong incitement to the production of models; the execution of the prize model would be a just reward for superior excellence; the superior works might be reserved as prizes, especially in the cases of gems and cameos, and the inferior might be advantageously combined with, or allowed to interchange, either year for year, or at the choice of the individual, with engravings. Nor would the benefit to Art end here. Whilst the originals were, on the principle of its other distributions, confined to subscribers, the public at large might by means of impressions or engravings have the benefit of works which, in a small compass, might, as in the ancient world, embrace the purest and highest exemplifications of true Art.

Similar encouragement, at little cost, and yet with considerable advantage to high Art, might be extended to productions in terra cotta, wood, and ivory. Each of these materials was employed both by ancients and moderns with signal effect. Many of the observations in the former paragraph are equally applicable to them. They, too, extend on one side into the highest range of statuary, and on the other, combine with the merely ornamental. The works of Benvenuto Cellini, in himself type and example of this extension and combination, will show how little has been done and how much may be done in this particular in these countries. Nor let it be supposed that such attention to these secondary branches interferes with that which ought to be devoted to the principal; on the contrary, they often produce or augment it. The statuette, the vase, the gem, the medal, are only species of the same genus,—stages on the same road. On the other hand, this connexion with the higher diffuses amongst the lower a loftier spirit. The great point is not the extent or value of the material, but the soul with which it is united. The Portland Vase is, in itself, a work beyond the majority of statues. It is mind which is to be encouraged rather than hand.

We are in a fortunate state for this experiment, and the Art Union may fulfil its truest destination, by becoming auxiliary in carrying it out. The School of Design is engaged in forming the artists and communicating the instruction which will enable us to employ the lowest as well as the highest, in those various departments for which they are severally fitted. The Royal Commission of Art is occupied in devising the opportunity and means for giving this employment. But both will hardly attain the end at which they aim, without proportionate co-operation from the people. It is here the Art Union system may, from its peculiar means and character, intervene, and aid both by exciting and directing the taste of the public at large, by engaging them actively in a participation of its enjoyments, and teaching them, from their own experience, the pleasure, as well as utility of promoting Art.

And, reverting to the higher objects of plastic Art, viz. to the Statue, Your Committee is of opinion, that it may be possible to give a wider and more permanent character to the encouragement already extended in this direction. The limitation of the exhibition and prizes to models only, has arisen from apprehensions of the expense of marble; but we do not see why a reserved fund might not with advantage be formed from a small percentage on the annual subscriptions, for the purpose of having executed, every five years, a statue from the best of the models selected during that period. This statue might also with propriety be given as the highest prize, or with more advantage be applied by the Art Union to a public purpose, to which we shall later advert, the

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gradual formation of a Gallery of Sculpture from the works of modern artists. To the same or similar institutions, one or two of the models annually selected might also be presented.

Your Committee has not observed, in the course of their inquiry, that the same attention has been paid to bas-relief as to the statue, yet it well deserves a proportionate degree of consideration, in reference both to Art and economy. The bas-relief, whilst on one hand it abridges labour, allows on the other, in its wide range, close approximations to the statue, and often embraces qualities not to be attained in the statue. It presents opportunities for a more dramatic and epic developement; the character of the single statue is more lyrical. Bas-relief admits of every application and treatment; it may employ the mere decorator on one side and the highest sculptor on the other. A prize similar to that offered for the statue might be extended with advantage to the bas-relief.

Your Committee perceive (but in reference to ornamental design only) these suggestions have, in part, been carried into execution at Birmingham. The effort is highly meritorious, as it tends to give a local utility to that body, as well as to stimulate a local interest, and to originate and maintain that salutary connexion between the two departments of Art already noticed. We should like, however, to see Art Unions, whilst they do not neglect these more industrial branches, attend with equal zeal to the higher, on the well-grounded conviction, that the lower benefit essentially by the advancement and influence of the higher. The exquisite coins of Thessaly and Sicily lost nothing by their connexion with the schools of Phidias and Praxiteles.

Your Committee proceed to the sister art of Painting, and in this the favourite department of the Art Unions, there will be more to regulate than to encourage.

Your Committee has already expressed their opinion, that while no branch of Painting should be passed over, it would be worthy of the high ends and large means within the reach of Art Unions to devote their greatest efforts to the encouragement of the higher. The comparatively few opportunities, arising out of our religious and social position, for any rapid or extended developement of the epic and historic; the limitations imposed, in consequence, upon production (even where the power of producing exists); the small number who, under any circumstances, from previous education, habits, or talents are likely to succeed in this department; the consideration that from this, all other branches of Art must derive their colour and character, and in proportion to its progress and prosperity in any country must be its pretensions to artistic eminence and celebrity, all these circumstances have been duly weighed by Your Committee, and have had the effect of more particularly directing their attention to the means best calculated to encourage it.

The present organization, especially of the London Art Union, leaves to the prizeholder the selection of the work of Art. As education is conducted in these countries, there are few, even amongst the educated, qualified by taste or knowledge to judge of works of Art, and it is consequently to be apprehended that, for a considerable time yet to come, under such arrangement, and guided, as in most such cases the uninstructed individual will be, by considerations of convenience, display, decoration, &c. the choice will fall on productions, not only out of the pale of High Art, but in most instances antagonist to it. Nor can a committee of selection altogether prevent, though they may to a certain degree restrict the working of this evil; for it is clear it cannot to any great extent (when we take into consideration subject, size, and price) insist on a preference for this, exclusive of other more popular departments. Art Unions must meet, to a great degree, the recognised predilections of the public, such as they are; and though they may lead and regulate, they cannot persist in altogether counteracting them. It is obvious too much ought not to be expected from the present working of these institutions in reference to High Art.

Your Committee are in consequence induced to recommend, that the same course should be taken in the case of Painting as that already recommended in the case of Sculpture. They think that in the deficiency of general demand, such as can only be hoped for under some influence equally general with the religious, such as it existed amongst the ancient nations, and in Italy, France, Belgium, and other parts of Europe, especially during the Middle Ages, the encouragement of High Art must come from the nation itself, at last aroused to the duty and glory of perpetuating, through Art, its historic and other intellectual

Recollections

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Recollections, or from public bodies, in some degree reflecting the temper and wishes of the nation. Amongst these the Art Union may legitimately claim a prominent position, uniting as it does the two most important elements of a public body, great central power and means, with an infusion of popular opinion and feeling.

Your Committee suggest that a small per-centage should be laid apart from the general receipts of the Art Union, with the view of offering, every five years, a sum for the best historic work, either produced during the preceding five years, or for a work on such given subject as the Union might decide. Both projects might be usefully carried out *pari passu*, in cases where the funds were sufficiently large. The one would give free range to the artist's natural talent and previous acquirements; the other would tend to lead the public taste in certain directions, which, from deficiency of study or encouragement, had hitherto been inadequately attended to.

The natural aim of High Art is twofold—the developement of the highest moral and intellectual elements, and their developement with national modifications. For these two purposes an immense variety of preliminary acquirements, quite distinct from the mere technical, is requisite. A general acquaintance with not only the facts of history, but with the mind of history, of which these facts are only one expression, and which can only be attained through a study of that mind in all, in its poetry, philosophy, social peculiarities, &c.; a knowledge of the psychological phenomena of each country or period; archæological erudition, with a true sense of its value and meaning; but above all, thorough feeling of country and nation in its several varieties of time and place, are all necessary. To direct and encourage the artistic mind of the country to the attainment of such acquirements, is a worthy object of ambition, and justifies the employment of a considerable portion of their funds in societies, whose chief claim to public favour is their professed support of this very object. The paintings so purchased might be made the foundation of a Gallery or Galleries of Modern National Painting, on the same plan as that of Sculpture.

Your Committee looks with favour on the large encouragement given to Landscape and Marine Painting, which, from their characteristic reference to our national habits, and the high excellence they have attained, may be considered peculiarly our own. Nor do they object to those *tableaux de genre*, which, bearing upon our classical literature, prose or verse, seek to give a more vivid expression to its noblest and most cherished remains. All these are commentaries of the purest kind on the great course of our mental history, and have often, besides, the advantage of being interwoven with our everyday as much as with our holiday existence. We would not even exclude the more homely scenes of common life, sensible that, provided they be combined with moral influences, they must always be a useful, as they are oftentimes the only intelligible mode in which Art can speak to a large portion of the community. We cannot speak with equal indulgence of the suggestion of allowing portrait painting a share in this public patronage. We look upon Art Unions as instruments for the encouragement of Art rather than joint-stock companies for the procuring to contributors particular returns for their respective shares. Nothing undoubtedly precludes the formation of a Portrait Art Union for such especial purpose, but such a body would be no other than what its name designated; it would be distinct from a society for the general encouragement of Art. It may be urged, as it has been urged, that portrait painting should not be deprived of its proportion of the encouragement given to all other branches by Art Unions; but portrait painting has already, in the general demand resulting from our social vanities, or attachments, a much larger share of public protection and patronage than can be hoped for by any other branch. Much talent has, by this long-continued preference, been drawn off from other branches, and though far from depreciating portrait painting, (who can do so acquainted with the works of Raphael, Velasquez, Rubens, Vandyke, and Reynolds?) but on the contrary, admitting that it demands powers of thought and hand of a very high order, we are still constrained, from the specialties of the case, not to suggest any alteration in what appears to be the general course of Art Unions on this subject.

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Your Committee proceeds next to Engraving, to which many of the previous observations will equally apply, though in reference to the peculiar position in which it stands, more particular notice will be demanded as to the question of restriction or extension.

Engraving has the same kind of advantage over painting, as that which we have already ascribed to die-casting and seal-engraving—greater facility of multiplication and diffusion, whilst it shares with it, though in a subordinate degree, a similar applicability to the purposes of High Art. It is an instrument to raise Art, and to extend the feeling and love for Art, to the most remote bounds of human civilization.

The second of these considerations, from the Evidence before Your Committee, appears hitherto to have been principally held in view, and to have produced the natural consequences of such a tendency—quantity rather than quality. Various methods and means have been employed to carry out to its widest extent, at the lowest cost, the diffusion of engraving. Much has been attained, but not without some sacrifice of other advantages.

The chief end of Art Unions in other departments, the encouragement of high Art, we also propose in this, and by means, if not the same, analogous.

Your Committee are of opinion that besides the funds applied to the ordinary annual engraving now distributable amongst subscribers, a certain per-centage on the subscriptions should be reserved for the purpose of employing such engravers as the Council should designate, at stated periods, every five years for instance, but on works which might reasonably be deemed of the highest character of Art. The subject for the ordinary annual engraving is selected by all the Art Unions from works of living British artists, on the ground that engraving is a subsidiary department only, and should be pressed into the service of the sister Arts, as an instrument for their glory, and a means of making them better known and appreciated. We do not contest the utility, and even propriety, of such application of engraving, but we repudiate the idea that it should be limited to such purpose solely. We consider engraving a self-standing, independent art, and not the mere imitative assistant of the others. In this point of view, if it has duties, it has also rights. We doubt much whether the hurry and urgency with which the annual engraving is got out; the painting which it is called on to honour, and the extent to which it is immediately multiplied, to meet the demand, of subscribers, do not stand in the way of that excellence which it has the same claim to be allowed to aim at as any of the other Arts. Time should be given sufficiently long to produce a great work, but time should not be expended on inferior originals, or without adequate remuneration. Five or six years are not too much for a great engraving from a great master. The *chefs d'œuvre* (of which we have many amongst us) are not our property only: the immortal productions of the great schools, the Sebastians del Piombo, the Correggios, the Raphaels, the Murillos, are confided to us in trust for mankind. The manner in which we can best discharge that trust, is by translating them into engraving with a fire and fidelity worthy of the great originals, and so reflecting, as far as in us lies, their beauty and glory to the most remote countries of the earth. The honourable zeal with which our continental neighbours discharge this obligation is worthy of our admiration and imitation. The works of Müller, Desnoyers, Morghen, Longhi, are the highest tribute of veneration which could be paid to the great originals, and confer a new glory on their respective countries. Nor is it true that such productions would not meet the public taste. The evidence of Mr. Colnaghi shows sufficiently that it is not demand that is wanting, but supply. Neither is it to these countries that such demand would be limited. The world is the market of the engraver. This, however, is a consideration principally for the speculative publisher. An Art Union is not to follow in the train of popular error and corrupt taste, but to correct both. A series of such works from the best productions would soon have this desired effect. It is not the actual work ordered, nor the one artist employed, but the tendency which it creates in the public, both of artists and amateurs, which is of importance. Your Committee are of opinion that the compensation to the engraver should be on a liberal scale. Each of our great artists should be successively employed, and at a rate at least not inferior to that usual on the Continent. These works would, of course, be

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be too costly for general distribution, but the early proofs might, with propriety, be reserved for prizes, and those after letter sold and carried to the account of the Union. We further recommend the gradual formation, by such means, of a gallery or galleries of national Engraving on the same principle, and in the same manner, as those of Painting and Sculpture.

Subsidiary to this encouragement of high Art in engraving, Your Committee regards the encouragement of Compositions in Outline either for subjects *ad libitum*, or subjects prescribed. They think both courses advisable: the one opens the fullest opportunity to each artist for the exhibition of his peculiar qualifications; the other exercises the talents generally of the profession on the same subject, and calls into action the discriminating powers of the public. An exhibition of the drawings in both cases might be expedient. There is no reason why compositions in outline should not annually accompany the ordinary engraving. They demand qualities not so much required in the ordinary engraving, and not sufficiently common in our English school—conception, composition, drawing; and from the unostentatious and inexpensive nature of the execution, allow the artist to give his attention more exclusively to mind. They may be distributed still more widely than the finished engraving, without at the same time participating in the defects which detract from the latter. The loftiest poetry, deepest research, noblest philosophy, can be conveyed in a few lines, without risk that they will lose by diffusion, to the lowest member in the community.

The ordinary engraving follows: it holds the medium between the quinquennial engraving from the great masters and the compositions in outline. The object had in view appears, from evidence before Your Committee, to have been partly artistic and partly financial; the encouragement of the painter and engraver of the day, and the augmentation of the funds. Both are compatible, but one is not to be sacrificed to the other. An institution professing as ground for public favour the improvement of public taste, should calculate its publications without reference to the modish partialities of the hour; it would be better not to publish at all than to publish works unworthy of the country or the Arts, in subject or execution. In each of these particulars, to judge from the evidence, there has been occasional neglect. The selections have not always been happy, even in the capitals; the execution sometimes hasty and common place. We think there should be sufficient room for variety both of subject and class; the choice might range through history, ancient and modern, civil and religious, but especially national, through landscape, marine, still life, and *tableaux de genre*, provided they bore on manners, character, poetry, &c. &c. The Germans have ascended to a higher cast of subject, and selected from the bas-reliefs of their Berlin Museum, and from subjects of Christian Art. It may be doubted whether our national taste is yet advanced enough for such experiment; and, however desirable to guide it in the same path, whether it may not be more judicious to do so gradually. The necessarily wide circulation which such works must have, is in itself sufficient argument for all possible precaution.

If the above recommendations in regard to a periodical engraving from the great masters be carried out, there will be less inconvenience in selecting for the ordinary annual engraving from the productions of the British school exclusively. Yet in this arrangement the interests of engraving ought to be considered; the alliance ought to be on a fair basis. She is not to be sacrificed to the interests of her eldest sisters, or employed merely as a vehicle for the dissemination of the glory of perhaps ephemeral productions. Nor should this restriction to native Art be without exceptions. It may be doubted whether occasional admissions of the productions of foreign Art might not act as stimulus and instruction to our own school.

In regard to execution, whilst preferring, for the higher works, line engraving, Your Committee wish by no means to exclude other modes from a legitimate share in the labour and reward. The Art Union must remember that its province is not to secure the accumulation of a large fund, in order to gratify a large number of subscribers, but to encourage and direct Art as far as it may be enabled, Art not in one, but in all its branches; lithography, wood-engraving, and etching, should, under judicious restrictions, be employed.

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Your Committee have noticed during the course of their sittings, objections made by engravers, publishers and others, to the galvanic or electrotype process. To the objections of publishers we have already adverted; the objection to the multiplication of any great production of the human mind can only be well founded in proportion as the copy is inferior to the original, and in proportion as such multiplication leads to such inferiority. We see no reason why numerous good engravings (no matter how produced) of a good statue, or painting, should be a greater evil than numerous good stereotyped editions of a good poem or history. The original publisher, or holder of copyright, may complain, if departure from the known regulations or long-established relations of the trade take place, but the public at large gains. As to the satiety produced, we must not regulate our estimate by that of London. To many a small town these Art Union engravings are treasures; they are perhaps the only ones, in the way of Art, they possess. What a picture or statue, exposed in a public place of worship, or meeting, is intended to effect upon the public mind, is effected in another mode by this multiplication and diffusion of engravings. The only question then is, not whether they are rare or common, cheap or dear, but whether they are good, whether the copy preserves the character of the original. On an attentive consideration of the process, and after hearing the various evidence of those most conversant with its physical and artistic results, Your Committee have not been induced to attribute to it the evil effects, even in its still imperfect state, to which the apprehensions of some of the witnesses adverted. As far as the electro-plate itself was concerned, it appeared to be a fac-simile of the original, in the precise state in which it stood, whatever that might be, when the electro-plate was taken; if from a proof, it was the reduplication of a proof; if from the plate in a later state, the counterpart of that state. This is an answer to those who apprehend a rapid deterioration, and judge its working after the usual wear and tear of other plates. In no other way can so large a number of engravings be obtained with anything like the same advantage. Another proposition has been made, in order to meet the demand of so large a body of subscribers, and at the same time, to provide against the distribution of inferior impressions, namely, to commission the execution of more than one engraving annually. We see no objection to this, except the expense. To be, however, of use, the same strict regulations and regard both to subject and execution as if limited to a single engraving, are indispensable. Two badly, or even indifferently selected or executed subjects, are no compensation for even a faded reflexion of a good one. We see more objection to the purchase of old stock for distribution, a course adopted by some of the provincial Art Unions. This is making the Art Union the mere broker of the publisher. Indeed the whole position of the publisher, before the Art Union, is one of a pecuniary more than of an artistic character; and though every fair consideration should be paid to the one, it should not be at the expense of the other. We are far from feeling insensible to the services, often indispensable, generally necessary, which the publisher, especially when he looks to Art for Art's sake, confers on the engraver and the public; but as in the case of publication of all kinds, we are not blind to the facility with which the power vested in his hands may be misapplied. Few are placed by fortune, still fewer by education, public spirit, intelligence, and a just view in the long run of their own interests, in a position to rule rather than obey the caprices of the day, and this circumstance is sensibly felt by the working engraver. The details placed before your Committee, so far from inducing them to accord any increase of protection to the publisher, dispose rather to any plan which shall give a more independent position to the engraver, and allow him to dispose of his labour, not on a truck system, or at the dictation of a monopoly, but as free labour in a perfectly open market.

Your Committee have now closed their suggestions as to the means by which the declared purposes of these institutions may be more fully carried into effect, but are sensible that, under various circumstances and in different parts of the country, they must admit of corresponding modifications. In Birmingham and Manchester they will take the special character depending on the special wants of the places. Edinburgh will have its "*genius loci*" as well as Dublin. London, as the metropolis, will naturally concentrate and reflect the rays of all. This is no matter of regret; on the contrary, it is one of the most significant evidences of the utility of the system. From the free working of these several local bodies results

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results the vitality of the whole. Your Committee have still to examine by what machinery these suggestions may be carried into operation; in other words, what ought to be the Administration of the system.

The Art Unions of the United Kingdom are variously constituted, and administered; but there are two leading classes into which they may be divided; into those governed on the principle of allowing the prizes to be drawn in money, and applied to the purchase of paintings and other works of Art, and those purchasing, by the instrumentality of a committee of selection, and distributing the pictures so purchased as prizes. The first of these classes comprises the Art Union of London, and the other English Art Unions; the second those of Dublin and Edinburgh.

The respective merits of these systems has already been touched on; nor will it be necessary to add more than a short sketch of the arrangements by which each is carried into execution.

In each a Council is appointed for the general government of the association, under which are comprehended the receipt of subscriptions, determination of the objects to which they are to be applied, the amount and nature of prizes, selection of subjects for engraving, management of its execution, public meetings for distribution of prizes, exhibitions, &c. &c. The Council so constituted does not appear to be elective. The vacancies as they occur are filled up by the appointment of the Council itself.

The Council, on the first system, has no other functions; under the second, it selects a committee, who are commissioned to choose the paintings and other objects intended to be distributed in prizes.

The advantages of the first are alleged to be, the opportunity it gives the subscriber to select for himself, according to his own tastes and preferences; and it is held that this opportunity gradually leads to the exercise, and thence to the cultivation, of the taste of the subscriber, and consequently to the improvement of the taste generally of the public. At the outset it is possible that many errors may be committed, but it is the effect of exercise to check and correct them; and the facility with which the aid of more intelligent guides may be obtained, and in fact is often taken advantage of, in great measure provides a preventative of the evils which might otherwise be apprehended. A more serious danger, however, results from this mode of distribution: The selection being left to the subscribers, in order to allow as free a range as possible, the prizes are allotted in money. This offers facilities for great abuses, and in some instances produces them. Cases are stated to have occurred of fictitious purchases and sales; the money given has been nominally applied to the purchase of a painting, but, in reality, a portion only has been received by the artist, the remainder being retained by the prizeholder, the artist, by way of compensation, being allowed to keep the picture. Other cases have been stated of immediate sales of paintings so purchased by prizeholders, thus defeating the purpose of the Art Unions. It is fair to add that such cases are rare, and confined to a small number of the subscribers, and that every precaution is taken by the regulations and Council of the institution to prevent their occurrence.

There is no doubt that to such circumstances must be attributed the feeling existing amongst many, of the gambling tendencies of the Art Union system, and the reluctance to countenance its continuance. It may be worth while, however, considering whether such evils are inherent or without remedy. Change in the constitution of the bodies themselves, greater surveillance on the part of the Council, and a limited control on the part of the Government, have in that view been suggested.

The second system does not present these objections. The selection being vested in a committee chosen by the Council, precludes the necessity of giving the prizes in money, and so cuts off all pecuniary transactions between the subscriber and the artist, and strikes at the root of the abuses above mentioned. After sales, of course, cannot be prevented in this more than in any other instance. It is stated to have operated prejudicially against the individual artist, and cases have been instanced of artists on that ground refusing to sell to

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Art Unions; but the injury is not of such magnitude or frequency as to interfere materially with the other benefits of the society. The charge most usual against this second system is the chance which it presents of private favouritism,—the ordinary concomitant of close bodies, of judges and patrons; and instances have been given, not only of such suspicions existing, but of their not being altogether without foundation, as in the case of the Edinburgh. On the whole, however, it appears to be exposed to fewer chances of abuse, and to present greater means for its repression and remedy, than the preceding.

Your Committee have anxiously sought to discover a plan which might avoid the evils and unite the advantages of each system.

Of the several suggestions offered by different witnesses, as more or less suited to attain this double object, Your Committee have more particularly to notice the following:—

1. A Committee, to be composed of members of the Council, by election of the same, for the purpose of giving information and suggestions to such of the prize-holders as might think proper to consult them, but with no power to enforce their recommendations.

2. A Committee, similarly constituted, with power to select a limited number of paintings and other objects of art, to be distributed as prizes; but prizes also to be distributed in money, so as to retain, but to a smaller extent, the present practice of free choice.

3. A Committee, to be constituted partly of members of the Council, and partly of artists and amateurs, appointed by the Government, with power to select and distribute by lot paintings and other objects of art.

4. A Committee, exclusively elected by and from members of the Council, with power to select and distribute by lot paintings and other objects of Art, as prizes.

5. A Committee, composed and chosen as above, with power to select paintings and other objects of art for distribution as prizes, but with liberty to each prize-holder to select from this collection, as they now do from the exhibitions at large, according to his taste.

6. A Committee, chosen from and by the Council, as in the Dublin and Edinburgh Art Union, with power to select paintings and other objects of Art from specified exhibitions, for distribution as prizes.

Your Committee cannot consider the first and second of these arrangements as more than a sort of compromise between the two systems, but ineffectual in neutralising the evils which may have been felt or apprehended from either. The constitution of the third is subject to the objection of insufficient interest in the proceedings of the society; but it presents a check to that spirit of favouritism which may be suspected to exist in a permanent council. The fourth and sixth arrangements are what to a great degree at present exist, and thus have in their favour the advantage of experience.

Your Committee is disposed to think that a combination of the several propositions might tend to answer the object in view. It is strongly urged that the allowing the prizeholders to choose for themselves offers greater inducement than any other to join the society, and consequently were the sole or paramount object the augmentation of the number of subscribers, it would, as best calculated for such end, be in general the most advisable; but an Art Union it is presumed has, if it answers the legitimate object of its formation, higher motives and purposes. We prefer therefore, on the whole, without peremptorily insisting on its adoption, the system which confides to a select committee the choice in question, provided such committee can be fairly constituted, and the abuses to which it is exposed be effectually prevented or checked.

It is probable that the best means to effect this is that adopted in other similar cases, the election of a committee by the Council, by free open vote, or ballot, sufficiently

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sufficiently numerous; and that the Council itself be well chosen. To effect this, the Council should be elected by the subscribers. In so numerous a body as that of the subscribers of the Art Union of London, many of whom are scattered all over the world, this would be difficult, but not more so than in the case of many joint-stock societies. The next best course would be to take the existing Council, as already approved of by the subscribers, and to require one-fifth, for instance, to retire annually or biennially, and to supply their place by fresh election by the Council itself; the same members not being re-eligible for a year.

The Council so constituted to retain the powers of government and management they now possess, with responsibilities as to public reports, accounts, &c. as at present.

From the whole body of the Council a committee of selection of three members to be chosen, with power to aggregate as assessors one artist and one amateur, and to be entrusted with the duty of choosing from the annual exhibitions the prizes intended for distribution. This Committee to change annually one-third of its members.

It is conceived that this arrangement, the triple election, the various elements of which the committee of selection would be composed, would go far to remove all chance of partiality in favour of particular schools, masters, and artists, and also preclude all abuse incidental to money transactions, fictitious or real, between the artist and prizeholder, besides having an advantage not likely to be within the reach of the other system, the selection of works of a higher and better character than those usually chosen by the ordinary prizeholder. The beneficial result of this would be a better class of production, and a more certain criterion for the producer. When all is left to caprice, and works are to be got up to please the often fantastic taste of the prizeholder rather than the judgment of the discriminating and experienced, the true artist suffers, and with him Art itself, and the public.

At the same time, in order to meet the fair demands of individual preference, arising out of different tastes, habits, opportunities, and adaptations, it would be well that the paintings and other works of Art should be numerous, and embrace a fair proportion from the several branches. The prizeholder should be allowed to select from any one of these classes, within the limits of his prize; the prizes, keeping in view the circumstances of the locality, to be kept rather high than low.

It appears advisable to include amongst the prizes specimens of statuary, engraving, medals, &c., as already suggested. Engravings (proofs) might be selected from the different successful plates during the year; the distribution of engravings to the subscribers in general to go on as at present, but the subscriber to be allowed to exchange his engraving for medals, casts, &c. &c., on the conditions already suggested. We cannot see that any better rule for the distribution can be adopted than what is in use in the larger Unions, as in that of London, Dublin, &c.

We thus conceive that ample security might be provided against any of those abuses which might render them liable to the Lottery Laws; and though the number of subscribers might be diminished for a while, the legitimate interests of Art would be better secured. But in order effectually to secure this, we recommend that they be placed under the inspection and protection of Government. The adoption of any particular set of regulations often depending, as they must, upon local and temporary peculiarities, and requiring to be modified accordingly, we think that it would be a salutary security for the Government and the Art Unions themselves, that they should on one side receive the protection of Government, on condition that, on the other, they satisfy the Government as to the nature of their regulations, that is, that they are such as will not come within the scope of the Lottery Laws. We would recommend that they should for this purpose submit to some department of the Government (we have already suggested a Committee of the Privy Council) a copy of their regulations, and that on these being approved of, the Crown should be empowered to give them a charter of incorporation, or a certificate of licence, and that such charter or certificate should be conclusive, as long as held, of their right of exemption from the provisions of the Lottery Laws. But inasmuch as departures might occur from time to time from their original institution, a copy thereof should be deposited with the Privy Council, and the Crown be entitled, on proof of such departure, to withdraw the certificate or charter of incorporation. With such precautions

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we do not conceive it possible that any of those abuses, to prevent which was the object of the Lottery Laws, could occur, or, if occurring, could not be checked or remedied immediately.

Your Committee having thus discharged the duty imposed on them of inquiring into the present state of Art Unions, their resources, management, and how far they are liable to the provisions of existing Statutes, and what means can be devised to render them subservient to the permanent interests of Art, recommend that a Bill, embodying the suggestions above stated, with the view to effect such purpose, be proposed, during the present Session, to The House.

5 *August* 1845.

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MINUTES.

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MINUTES OF EVIDENCE.

Martis, 11° *die Junii*, 1844.

MEMBERS PRESENT.

Viscount Adare.	Mr. M'Geachy.
Mr. Ridley Colborne.	Mr. W. J. Mackenzie.
Mr. Duncombe.	Mr. Mackinnon.
Mr. Escott.	Mr. Solicitor-general.
Mr. Ewart.	Mr. Baring Wall.
Sir Charles Lemon.	Mr. Wyse.

T. WYSE, Esq. IN THE CHAIR.

George Godwin, Esq. F. R. S. called in; and Examined.

G. Godwin, Esq. F. R. S.

11 June 1844.

1. *Chairman.*] YOU are connected with the Art Union of London?—I am one of the honorary secretaries.

2. How long have you continued as honorary secretary of the Art Union?—This is the sixth year.

3. You have, then, been secretary of the society from its foundation?—Not quite; it has been in operation since 1837; this is the eighth year.

4. Have you been in the constant exercise of the duty of secretary of the institution during that time?—I wish to make a distinction between secretary and honorary secretary; I have acted as honorary secretary during the whole of that time.

5. Has any other person been associated with you in that situation?—Yes: Mr. Lewis Pocock is also an honorary secretary.

6. What are the duties of honorary secretary?—The general direction of all the meetings; we read all the letters, and direct the replies that are to be sent, and generally supervise all the arrangements; write the report for the annual meetings, produce to the committee the scheme of prizes, and overlook all the business of the society; in fact the clerks and the assistant secretary simply do that which we direct them.

7. They are, in fact, the officers for carrying into execution the arrangements which you think proper to propose for the government and administration of the society?—Yes, which the committee think proper to direct.

8. At what period was the Art Union of London established?—At the commencement of the year 1837; it was founded February 14th, 1837.

9. Can you recollect the number of original subscribers who then appeared?—There were 352 subscribers the first year.

10. What was the object then stated of the institution of the Art Union?—The main object was to open the enjoyment of works of fine art to all classes, and to afford an encouragement to artists beyond that given by private patronage.

11. When you state to all classes, do you mean all classes of the community, or all departments of art?—When I say to all classes, I mean, by the smallness of the subscription, to all classes of the community; and they intended also to afford patronage to all classes of artists and to all classes of art. Art was the main object; the encouragement of artists was to follow.

12. It was, then, within your view to encourage not only painting but sculpture?—Yes; and medal-die engraving, castings in bronze, and the engraving of cameos, also came into its first view. We have not yet done anything in the latter department.

13. It therefore was confined to the arts of form, and did not include music as one of the fine arts?—No.

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14. In what manner did you propose to carry out these objects?—I will point it out in the original plan.

15. Can you present to the Committee any statement or prospectus of the objects and nature of the institution at the period of its first establishment?—The arrangement made at the first meeting was as follows: "1. That a society be instituted for the advancement of the fine arts, entitled Art Union; and that every annual subscriber of one guinea, or upwards, be a member thereof. 2. That the funds of the society shall be devoted to the purchase of pictures in oil, water-colour drawings, sculpture, medals, or engravings, to be annually distributed amongst its members. 3. That for the first year of the society's operations the committee of management shall determine the number of prizes, and their respective amounts, according to the state of the funds at the closing of the subscription lists for the year; and that each subscriber who may obtain one such prize at the ballot shall select for himself a work of art, of equivalent value, from some one of the following public exhibitions in London of the current year; viz. the Royal Academy, the British Institution, the Society of British Artists, the Society of Painters in Water Colours, and the New Society of Painters in Water Colours. 4. That every subscriber shall be entitled to the opportunity of obtaining a prize for each guinea annually subscribed; and that the subscription books of the current year shall remain open until a day to be determined by the committee, to be then closed for the purposes specified in the third resolution. 5. That the works purchased agreeably to the third resolution shall be publicly exhibited, for such time and under such regulations as the committee may deem fit." The remaining resolutions simply extend to the appointment of the provisional committee, the nomination of treasurer, &c.; which perhaps I need not state.

16. Was there any alteration made at subsequent periods, either in the objects of the institution or in the mode of carrying out these objects?—In the first year we gave no engravings; the whole of the funds subscribed were appropriated to the purchase of works of art from the various galleries, first deducting the expense of management. In the second year the committee added this feature to the plan: "In addition to the equal chance annually afforded to each subscriber of becoming the possessor of a valuable work of art by the result of the allotment, it is proposed to set apart a certain sum every year, if the state of the funds permit, for the purpose of engraving some work of art which shall have been purchased by the association; and of this engraving each member will receive one impression for each guinea subscribed." We continued to act on this plan, distributing an engraving each year; and no alteration was made in the plan until last year, when this plan which I now hand in was adopted, and has since been acted upon.

17. Will you state the alteration?—The only alteration was with the view of affording additional encouragement to sculpture, in which department of art we found our operations had not effected much good. We enabled the prize-holders to commission the execution in marble of any model which was exhibited in the galleries referred to, provided the price of the model when executed in marble had been left with the keeper of the gallery at the opening of the exhibition. It was thought that many young sculptors of great ability were unable, for want of means, to put their works into marble, and that we should by this plan afford aid to them; we have been very anxious to extend aid to the art of sculpture.

18. Mr. *Ewart*.] Has anything been done in consequence of that resolution?—It has not yet been acted upon.

19. *Chairman*.] The last arrangement you speak of in regard to sculpture has not been acted upon?—No, it has not been acted upon.

20. You stated, I believe, that one of the objects in the original establishment of the institution was the encouragement also of architecture; has that object been carried out, or proposed to be carried out?—That never entered into our views; architecture did not come into our views.

21. Not in the way of design; in the same way as designs or models of statuary?—No, it did not.

22. It is not excluded, is it?—Architectural designs might be purchased by any prizeholder, if exhibited in the various galleries whence the prizes are selected. There was one case in which such a design was selected; it was then simply regarded as a work of art.

23. It

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23. It was regarded merely as a work of art, in reference to its architectural quality; not merely for the delicacy or the elegance of the execution, but for its architectural proportion and felicity of arrangement?—I apprehend, in the case to which I have alluded, the drawing was selected merely as a drawing.

24. Mr. *Ewart.*] You do not exclude any work of design?—No.

25. Therefore, so far as architecture is based upon design, it would come within your original intention?—All works exhibited in the London exhibitions are eligible for selection.

26. Mr. *B. Wall.*] Would it include medals?—Yes.

27. *Chairman.*] Was there any intention, at the establishment of the Art Union of London, or subsequently, to encourage the application of the arts of design to manufactures?—We hoped, incidentally, by spreading a knowledge and love of art among the people generally, to improve the manufactures.

28. You did not intend to encourage any special application of the arts of design to manufactures; such, for instance, as is proposed by the Art Union of Birmingham?—It has been discussed in the committee, but no steps have been taken with that point specially in view.

29. Mr. *Ewart.*] Was not the institution, at its foundation, chiefly based upon a Report of a Committee of the House of Commons in 1836?—Yes.

30. The Report of that Committee bore reference to Art Unions, as well as to other subjects connected with the arts?—The following statement appeared in a Report of a Committee of the House of Commons, Mr. Ewart at its head, "appointed to inquire into the best means of extending a knowledge of the arts, and of the principles of design among the people (especially the manufacturing population) of the country; also to inquire into the constitution, management, and effects of institutions connected with the arts:" "Among institutions connected with the encouragement of art, their attention has been called to the institutions established in Germany under the name of Kunst Vereine, and now becoming prevalent in this country. These associations, for the purchase of pictures to be distributed by lot, form one of the many instances in the present age of the advantages of combination. The smallness of the contribution required brings together a large mass of subscribers, many of whom, without such a system of association, would never have been patrons of the arts. Messrs. Waagen and Von Klenze highly estimate the advantages conferred on the arts by such associations, which appear to have been introduced into Prussia by M. Von Humboldt."

31. Mons. Waagen is the director of the Royal gallery at Berlin, is he not?—I believe so.

32. And Mons. Von Klenze is the architect of the King of Bavaria?—Yes.

33. *Chairman.*] Then the whole of your original objects have not yet been carried out?—No; our chief objects are stated in a report brought up by a sub-committee to the general committee of management, when our means had increased very considerably; and a copy of which I had better hand in.

34. Would you state them under their different heads, in order that the Committee may have an opportunity of inquiring into each of them?—Finding that our means had considerably increased, and that our subscription for the year relative to which this inquiry was made, 1842, was likely to reach 10,000*l.*, which sum in fact was exceeded, the sub-committee took the opinion of various artists of eminence as to the possibility of aiding further than they had yet done various arts; and ultimately suggested to the general committee, amongst other matters, that we might, at very little expense, give considerable encouragement to medal-die engraving, by publishing each year a medal in honour of some distinguished artist; Reynolds, Banks, Bacon, Wren, Jones, Chambers, Barry, Wilson, Lawrence, Flaxman, Wilkie, Chantrey, were named; and it was thought we should thus give some scope to the genius of our countrymen in this important branch, and render a tribute to departed artists. The recommendation has been carried out to this extent, that Mr. William Wyon, Royal Academician, of the Mint, has nearly perfected for the society a medal of Chantrey, and that Mr. A. J. Stothard has in hand a medal of Sir Joshua Reynolds. We appropriated the right to 30 of the Chantry medals by lot in 1843, and it was the intention to appropriate, at the meeting that was advertised in the present year, 30 medals of Sir Joshua Reynolds, in silver, if it had not been stopped. A further arrangement was this, that any subscriber wishing a medal in bronze

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in lieu of his print, should be entitled to receive it, provided he gave notice before a certain day.

35. Was there any fixed sum established for the execution of the medals?—£. 100. each.

36. What price was fixed to individual purchasers?—It was not considered they would be sold.

37. Was there any privilege given to subscribers?—It was not considered they would be sold.

38. Mr. *Solicitor-general.*] Will they come into the market?—Not through the society.

39. You do not mean to allow those medals to be sold to anybody who is not a member of the Art Union?—We never do allow any of the publications to be distributed but to members.

40. Mr. *Ewart.*] They are confined to members of the Art Union?—Yes.

41. You have a public exhibition?—Every year.

42. *Chairman.*] To what number are the medals struck off limited?—No number was named; the committee wanted to see how many applications would be sent by the subscribers.

43. Mr. *B. Wall.*] What instruction was given to the engraver with regard to the medals?—Simply to prepare a die; because as they are not yet finished, they have not required instructions as to the number to be struck off; no medal has yet been finished, and therefore the instructions as to the number have not been given.

44. Supposing a member of the union had taken a print, might he be permitted also to purchase a medal?—The committee have made no arrangement with regard to that; but if many applications were made from subscribers who wished to have both the medal and the print, I suppose the committee would feel bound to make an arrangement by which that could be effected.

45. Mr. *B. Wall.*] The option is given to subscribers of the Art Union to receive either an engraving or a medal?—Provided they send notice to that effect by a day named.

46. You say the number of medals and the number of engravings is not yet decided upon?—The number of the medals could not be decided until the committee knew how many subscribers wished to have medals.

47. Practically, is there not a great difficulty, both with regard to the engraver of the prints and the engraver of the medals, with respect to the number which might be wanted of each description?—Mr. Wyon has not finished the reverse of the medal, and therefore he does not yet wish to know how many are to be taken off. When his medal is finished we must decide.

48. Mr. *Mackenzie.*] It makes no difference to the engraver how many are to be struck off?—No; that is, within certain limits.

49. He would not be paid more or less for his work?—No.

50. Mr. *B. Wall.*] Will you state how the question of precedence is settled among the subscribers, as to those who wish for engravings. What I mean is this: everybody knows it is of immense importance to the subscribers to have an early impression; I want to know how that is settled by the committee of the Art Union?—Those who come first on the day appointed for the distribution of the prints, receive the best impressions.

51. Mr. *Escott.*] At the same price; there is a scramble for them?—No; we amounce that the office will be opened on such a day for the delivery of the prints, and the man who comes at nine o'clock in the morning gets an earlier print, speaking rigorously, than the one who comes at twelve.

52. Mr. *R. Colborne.*] Supposing a subscriber wished to have more than one copy, is he at liberty to buy more than one?—He can only get more than one by renewing his subscription.

53. Not by giving any fixed price?—No; we have allowed subscribers to have other copies of an engraving, by payment of an additional subscription for each.

54. How do you reconcile that with the answer you gave just now, that a person might not have both a print and a medal: if he might have two prints, why might he not have both a print and a medal?—I suppose he might, by paying another subscription.

55. Mr. *Solicitor-general.*] If he wanted a medal, he might take it in lieu of the engraving?—Yes.

56. Mr.

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56. But then he would have to pay the additional subscription, just the same as if he had another engraving?—Yes.

57. Mr. *Mackenzie.*] I understood you he could not have both?—He could by payment of another subscription and giving notice.

58. Mr. *R. Colborne.*] May a subscriber give an additional subscription, if he has an anxiety to subscribe for five shares?—Yes.

59. Mr. *B. Wall.*] There is no limitation in that respect; that is to say, a subscriber giving 10 guineas a year, would be entitled to 10 engravings?—Yes; but we have very few such cases.

60. Sir *C. Lemon.*] What are the numbers distributed?—The same as the number of subscribers.

61. What is that?—The greatest number of subscribers we have yet had is in the present year, which is nearly 14,000.

62. The prints cannot be all struck off one plate, can they?—No.

63. *Chairman.*] Is any preference given to any of the officers of the institution, in the distribution of the engravings or of the medals?—Each member of the committee has been entitled to a proof these last few years, by a vote of the committee, for exhibition to his friends; but in other respects there is no advantage.

64. Mr. *Escott.*] Do the committee subscribe the same sum as the members?—Exactly.

65. *Chairman.*] Is that arrangement recognised by the rules of the institution, or by the tacit assent of the members?—It is not in the printed particulars; it is one of the bye-laws of the committee.

66. And therefore passed with the assent of the members of the body, being as you state a bye-law?—I do not know that the bye-laws have ever been submitted to the members.

67. Mr. *Escott.*] Is there any written statement of the bye-laws?—Yes.

68. What is the bye-law?—Simply a resolution passed at a meeting of the committee two or three years ago, as it would appear in the minutes.

69. *Chairman.*] It is generally known to the mass of the members, and no objection has ever been made?—Never.

70. Mr. *Escott.*] Does it exist in writing?—Yes; it will be found in the minute-book of the committee.

71. Mr. *Solicitor-general.*] In the distribution of the prizes, are the proofs first set apart for the committee, before the members generally have their choice?—At the time the proof engravings were distributed as prizes, the committee did not receive a proof. It was found somewhat inconvenient to distribute proofs at the allotment; they were received with a laugh; at the time a man might be expecting a 200*l.* prize to be announced, and he found it was only a proof, it was felt as a disappointment. We found it better, therefore, to discontinue giving proofs; and it was only after that time that the committee considered it expedient to take one proof each, for exhibition.

72. Mr. *Mackenzie.*] Have you any custom in the committee to give to particular subscribers a proof, and to ordinary subscribers only a print?—A subscriber of five guineas is entitled to a proof.

73. Mr. *B. Wall.*] You have stated that the 11,000 engravings were not all struck off one plate; will you state how many are usually struck off one plate, and whether any maximum or minimum has been fixed on by the committee upon that subject?—The maximum has been regulated by the engraver himself; the plates are placed under the superintendence of the engraver, and so soon as the engraver thinks the plate is worked up, it is put on one side; his own reputation being at stake, he would not allow the plate to be overworked.

74. Sir *C. Lemon.*] You do not make use of the engraving on steel, do you?—We do not; we found a difficulty in getting engravers to work on steel.

75. Mr. *B. Wall.*] Can you state the maximum that has been taken off any one plate?—I cannot at this moment, but will supply the information hereafter.

76. Has it varied very much?—By means of the electrotype, we have been able to limit the impressions from each plate: we have had 12 or 14 plates made by means of the electrotype upon the same subject.

77. *Chairman.*] Do you consider that to be an arrangement satisfactory to the subscribers?—In answer to that, I would state that engravers are sometimes sent to choose a print for a subscriber, and in several cases they have taken a print from the electrotype rather than from the original plate.

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78. Have no complaints been made by members of the institution against the adoption of the electrotype?—No, not against that: the prints of 1841, through adverse circumstances in that year, were partly indifferent impressions, and complaints were then made of some that were issued.

79. That was not attributable to the electrotype?—No.

80. Mr. *B. Wall.*] What was the cause of it?—It was rather the want of the proper number of electrotype plates; it was the first great experiment with the electrotype, and the committee were hardly so well able to deal with it as they have been since.

81. *Chairman.*] The adoption of the electrotype is a very considerable diminution of the expense, is it not?—Very considerable.

82. Sir *C. Lemon.*] At what season of the year are the notices sent out?—It depends upon the completion of the prints; the committee cannot regulate that exactly, but so soon as the engraver has finished his plate it is sent to the printer's; and then so soon as a sufficient number is printed off, a day is fixed for the distribution.

83. Mr. *R. Colborne.*] Do you never find any complaints from subscribers that their prints are inferior to others?—Yes, we have had such complaints.

84. *Chairman.*] The class of engraving you generally encourage is line engraving, is it not?—For the first two years we used the mezzotinto; but since that we have adopted line engraving.

85. Upon what ground is it that you have discontinued the issuing of the mezzotinto engraving?—It was generally considered by the committee that the line engraving was the best; and there may be another reason, which is that an engraving in mezzotinto could not be electrotyped.

86. What do you mean by the expression, the best engraving?—It is considered that an engraver is more competent to express forms and texture perfectly in line engraving than in mezzotinto; but I should wish to guard myself very carefully against being supposed to say anything in disparagement of mezzotinto engraving.

87. Is not mezzotinto engraving more applicable to some departments of art than line engraving?—I hardly like to answer that question, not being quite certain.

88. As the Art Union is intended to encourage, as you have stated, all departments of art, would it not be advisable that mezzotinto engraving should not be excluded from the encouragement of the society?—I think it would be advisable it should not; but the means of giving encouragement would of course require consideration, insomuch as we must have more plates in order to effect it.

89. Then your particular objection to its use is the difficulty of applying to it the electrotype process, which is necessary in consequence of the great number of subscribers?—Yes, unless we went to a much greater expense.

90. Mr. *B. Wall.*] Has it ever been a question with the committee whether it might not be expedient to limit the number of engravings being taken off from one plate?—Yes; but we thought, by giving power to the engraver to stop the use of a plate so soon as it produced a bad impression, we were giving the best protection to the public we could.

91. *Chairman.*] If by any chance you should have a surplus of prints on hand, are you permitted by the regulations of the society to bring them into the market for sale, or do they remain in your hands unemployed?—They remain in the hands of the committee; the committee would not think themselves justified in disposing of the prints in any way, except to members of the society.

92. Has that practically been the case?—It has; but the surplus is necessarily small, insomuch as we print very few more than are likely to be required.

93. Then the committee is not empowered to sell or give away any one of the prints, except to members of the institution?—Yes, we present them to public bodies, and at times to distinguished individuals. The committee having the regulation of the society, consider themselves at liberty to do all that will increase its usefulness.

94. Is it by any special vote of the committee, or at the discretion of the individuals of the committee?—It is by special vote.

95. Mr. *B. Wall.*] So that it would be impossible to give any guess as to the market price of these engravings?—There is no market price.

96. Mr. *R. Colborne.*] Do the prices they pay differ?—Yes.

97. Mr.

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97. Mr. *Solicitor-general.*] Does it ever happen that a subscriber does not call for his engraving at the time?—Yes.

98. What number in any one year?—I can hardly state that: at the end of the year we have but very few remaining; many of the subscribers leave it for months, but within the year the great majority apply for them.

99. Mr. *B. Wall.*] Can you state whether in the year 1841 there were fewer applications than in any other year?—I should be able to obtain that information for the Committee, but I cannot state it now.

100. Mr. *R. Colborne.*] You never send without their being applied for?—Excepting to the local secretaries.

101. Mr. *B. Wall.*] How are the provincial subscribers treated in the distribution of the engravings; do they receive the early or the late impressions?—They are informed in the notice, that if they forward the "order" properly signed, to a provincial secretary by a certain day, a day early enough to enable him to send it up to us before the day of general distribution, that then their print will be returned free of expense; and they always obtain early impressions. I believe the committee have endeavoured to vary that in some degree, by giving a few of the first hundred, and a few of the next hundred, and so on.

102. At what period is the packet of engravings issued immediately on their appearance, to the provincial subscriber?—We have endeavoured so to arrange it that they should receive theirs in the country very nearly, if not the same day the distribution is commenced in London.

103. Would you consider yourself, if you were to give an opinion upon it, that the distribution was more in favour of the London or the provincial subscriber?—I think there is very little difference. This last year, for example, I think that nearly the whole of the prints are of equal goodness.

104. Mr. *Mackenzie.*] Practically is there much difference between the best print and the worst?—Under our present arrangement very little, because the engraver is directed to stop so soon as the impressions become indifferent.

105. Mr. *B. Wall.*] You say that the committee defer to the judgment of the engraver; what engravers are appointed by the committee to superintend that operation?—The engraver of the original plate.

106. Mr. *Mackenzie.*] His own reputation is at stake?—Yes; they would be more anxious to stop a plate than to allow it to go on.

107. Mr. *B. Wall.*] Are not the prints which remain on hand very much inferior to the early ones which are distributed by the society?—Not of the late plates.

108. In what do you make the distinction: which would you call the early plates, and which the late ones?—Since the plate for 1841 there has not been very great difference in the engravings issued.

109. *Chairman.*] To what do you attribute that improvement?—From the circumstance of there being a greater number of electrotype plates made; the committee having more experience in that department.

110. Mr. *B. Wall.*] Since the plate for 1841 there have been no complaints made on the part of the subscribers with regard to the engravings?—Very few.

111. Mr. *Escott.*] You were asked just now as to the market value of these engravings, and I think I understood you to say you could not give any opinion of the market value?—There is no actual market value, insomuch as they are not in the market, excepting accidentally.

112. But you can give an opinion of their value as works of art?—This may aid you in forming an opinion: we have on several occasions had applications from printsellers, who were subscribers, to receive another copy of the engraving at the price of another subscription.

113. *Chairman.*] Do not various elements enter into the question of the market value of an engraving, not only its intrinsic merit but the accidental rarity of the print?—Certainly.

114. Then these engravings not having been in the market, you cannot tell what would be their practical market value?—Certainly not.

115. Mr. *Escott.*] Do you happen to know whether any of the engravings have been sold after being appropriated to the different subscribers?—I have seen them exhibited in shops for sale.

116. Do you not happen to know about what they have been sold for?—I have seen the print of "Una and the Lion" marked at 12*s.*

117. Have you seen any other print proposed for sale?—No, not that I remember; they are often shown in the shop windows when they are sent simply to be framed.

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118. *Chairman.*] They may be sold by any one of the members of the Art Union after they have been distributed; and in that way, of course, might appear to have been sold by the committee, without such sale being in any way attributable to them?—Exactly.

119. That would not be a test of their general value in the market?—Certainly not. I would mention a circumstance to give an idea of their value; that there was an application made from a German publisher not long ago for a large number of the engravings of Una, for which he offered half-a-guinea each, and which we of course refused.

120. You have stated in your evidence that the object of the institution of the London Art Union was to encourage art in the several departments of art, and among them engraving; and that, of the different descriptions of engraving, line engraving had formed a principal object to which it had applied its attention; has it not also employed its exertions in the encouragement of compositions in outline?—Yes, it has. The same sub-committee, the report from which I before alluded to, considered it desirable that we should call the attention of artists generally to simplicity of composition, to severe beauty of form, apart from the effect of light and shade and colour, and recommended that the committee should offer a premium for the best series of designs in outline, illustrative of English or sacred history. In reply to the advertisement which the committee, acting upon this report, issued, they received 30 sets (I think they were) of outlines, from which were selected a series by Mr. Selous, illustrative of the Pilgrim's Progress, and with which the committee were so well pleased that they determined on engraving them and presenting a copy to each subscriber, in addition to the print of the current year.

121. Mr. *R. Colborne.*] What was the amount of the premium?—Sixty pounds was the premium offered, with the promise of an additional remuneration if the artist were required to superintend the engraving of them; the additional remuneration, afterwards voted by the committee, was 50*l.* making 110*l.* Moreover, some of the other designs were deemed to be exceedingly meritorious; and the committee thinking it part of their duty to encourage rising artists, voted three honorary premiums of 20*l.* each for three other series by Mr. Paton, Mr. Tenniel, and Mr. F. R. Pickersgill.

122. *Chairman*] Were the drawings from which these engravings were made exhibited at any period, either to the members of the Art Union or to the public?—No public announcement of their exhibition was made, they were open to all who chose to apply; they learnt it simply from the committee. In the present year the committee had almost determined on exhibiting the competition designs, when the interruption on the part of the Government occurred, and in consequence, the opportunity was neglected.

123. Were the designs of Mr. Selous the only designs exhibited?—The whole of the designs were open to such as chose to apply, but no public announcement was made that they were to be seen.

124. Mr. *R. Colborne.*] Was it confined to artists of Great Britain?—No restriction was made.

125. *Chairman.*] What period was allowed for the execution of these designs?—About six months, if I remember correctly.

126. Was the artist restricted to any special number?—Yes, to ten.

127. Then that was the number furnished by each?—Exactly so; Mr. Selous afterwards presented 12 additional designs.

128. Was it at his own option, or were they required by the committee?—At his own option.

129. Was that productive of any additional expense to the committee?—Not at all; he did afterwards receive an additional remuneration; but the presentation was made quite independent of that.

130. Did this project enter into the original contemplation of the institution?—I believe there were few branches of art that were not spoken of at the origin of the institution; but we were not ripe for greater efforts until the year 1842.

131. Was it suggested in any way by the exertions made by the Royal Commission of the Fine Arts?—I think it preceded the Government competition, insomuch as some of the Commissioners manifested an anxiety to know the result of our competition.

132. Was

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132. Then it was not suggested by, but rather induced their proceedings?—I should not like to say that; I should say it preceded.

133. Lithography has not been an object of encouragement?—We have used lithography for the production of these outlines; they were engraved on copper by Mr. Moses, and transferred to stone, by which means we were enabled to obtain the large number of impressions required.

134. The mechanical execution of designs similar to these is not a matter of such importance as the composition itself, and using lithography in this instance was not so much with the view of encouraging that department of engraving as it was with the view to the great facility it afforded of distributing large numbers of these compositions?—Exactly so.

135. You have not deemed lithography as a separate branch to be of such importance as to require encouragement?—We have not given it special consideration.

136. Have you encouraged wood engraving?—In one or two instances, for the illustration of the annual reports, but not to any extent to speak of. The desirableness of doing so has been discussed in the committee.

137. It is considered, then, an object fitting for the consideration of the committee?—Yes, and is under their consideration.

138. Does the encouragement of aqua-fortis engraving and etching form an object of the institution?—It has not been seriously considered; these are etchings of Mr. Moses'.

139. Not as separate branches, as some of the German schools have so called both wood engraving and etching?—Yes; some members of the committee have discussed privately the propriety of issuing an illustrated work for encouraging wood engraving in lieu of a print; that is simply a private conversation at present.

140. Decorative art the committee do not think unworthy of their attention and encouragement?—Certainly not.

141. Mr. *Escott.*] What is the name of the printseller you said offered 10*s.* a piece for the engravings?—I do not know his name.

142. Do you know where he lived?—No; I simply know he came to the office and made the offer.

143. When the offer was refused, did he renew his offer?—Not that I know of; we told him we made no sale.

144. Mr. *R. Colborne.*] Did you tell him he could have them as a subscriber?—In that case he would have had to pay his guinea.

145. Mr. *Escott.*] Who drew up that document?—The sub-committee whose names are appended to it.

146. Can you tell who that was actually written by?—It was chiefly written by Mr. Donaldson; he was the chairman of the sub-committee.

147. What is he?—An architect.

148. Of considerable practice and eminence?—Yes, of considerable practice and eminence.

149. Who drew up this report of 1843?—I did; also the other annual reports.

150. Mr. *Ewart.*] Mr. Donaldson is the president of the Institute of British Architects, is he not?—No, the foreign corresponding secretary.

151. *Chairman.*] To proceed to sculpture. You stated that prizes had been proposed to be given for the execution in marble of models which might be selected in the exhibition of the year?—Exactly.

152. Can you state how far that has been carried into effect?—Not up to this time.

153. Was it limited to any amount in reference to the objects to be executed?—Not at all; any prizeholder, a prizeholder of any amount, might select to the amount of his prize a work of sculpture from any of the exhibitions.

154. Mr. *R. Colborne.*] To what extent has that been done?—Two or three pieces of sculpture have been selected each year, but not so many as the committee were anxious should be selected.

155. *Chairman.*] Then in what years respectively has this been the case?—1841, 1842, and 1843.

156. What are the usual amounts of money allotted to subscribers?—The amounts vary, of course, with the whole amount collected; our highest prize, up to this time, has been 400*l.* The following is the scheme of prizes of last year:

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		£.
50	Works of art of the value of 10 *l.* each	500
30	Ditto - - ditto - - 15 *l.* each	450
40	Ditto - - ditto - - 20 *l.* each	800
28	Ditto - - ditto - - 25 *l.* each	700
23	Ditto - - ditto - - 30 *l.* each	690
18	Ditto - - ditto - - 40 *l.* each	720
12	Ditto - - ditto - - 50 *l.* each	600
10	Ditto - - ditto - - 60 *l.* each	600
8	Ditto - - ditto - - 70 *l.* each	560
6	Ditto - - ditto - - 80 *l.* each	480
5	Ditto - - ditto - - 100 *l.* each	500
2	Ditto - - ditto - - 150 *l.* each	300
2	Ditto - - ditto - - 200 *l.* each	400
1	Ditto - - ditto - - 300 *l.*	300
1	Ditto - - ditto - - 400 *l.*	400

To these are to be added 20 bronzes of Sir Richard Westmacott's "Nymph and Child," and 30 silver medals of Chantrey, making in the whole 286 works of fine art.

157. Has any encouragement been given to the execution of models?—The sub-committee thought if a reduced model were made of some celebrated group or piece of sculpture of a size fitted to a table or bracket, and this were cast in bronze, and 10 or 20 impressions of it issued as prizes, it would meet the general approval of the subscribers, and might be an efficient means of diffusing a taste and love for art. Accordingly the committee, in 1842, commissioned Mr. Edward Wyon to execute in bronze Flaxman's group of Michael and Satan; that was done, and the casts have been delivered to 20 members, to whom they came by the allotment; it is a very beautiful work of art, and has been approved of. In the following year, 1843, they commissioned another sculptor, Mr. Woodington, to execute Westmacott's group of the Nymph and Child. The right to 20 copies was allotted at the distribution, and they have also been sent to the various owners. For the present year the committee have selected a head of Hebe, by Mr. Gatley, which was purchased by a prizeholder last year. The committee are anxious in all cases, when it can be done with propriety, to engrave pictures selected by the prizeholders, and to put into bronze models selected by the prizeholders, and therefore they chose this head, and would have distributed 20 casts from it. Indeed they have them now ready for the meeting.

158. Have you confined it to groups or single figures, or extended it to bas-reliefs?—We have not extended it to bas-reliefs.

159. Is it in the view of the committee to do so?—It has been discussed.

160. So that it is not excluded in any way?—Certainly not.

161. Have you distributed casts from any of the bronzes, in the same way you distribute engravings?—Not from these bronzes. In 1842, we distributed casts from a piece of sculpture—a Magdalen, by Thrupp. We distributed 20 or 30 impressions to the subscribers as prizes.

162. Would it not be practicable to distribute casts exactly on the same plan you now distribute engravings to all members of the institution?—Certainly it would be practicable; it is simply a question of expense.

163. Do you think it would be as much within the range of the objects of the institution as the distribution of engravings?—I think so, although I do not think it would be so generally popular.

164. You stated, in a former part of your evidence, that an arrangement of an analogous kind had been made, or was about to be made, relative to bronze medals; that any member might take a medal in lieu of his engraving: could not the same arrangement be made with reference to casts?—Provided the casts were not a greater expense to the society than the engraving; that is simply a matter of arrangement. As to the principle there could be no question.

165. It has not been, up to this hour, acted upon?—No.

166. Has any encouragement been given to terra cotta modelling?—No.

167. Or to wood carving?—No; except that any work of terra cotta or in wood exhibited in the current exhibitions might of course be selected.

168. Under the present arrangement of the institution?—Any work of art exhibited at the five London exhibitions may be selected by the prizeholders.

169. As the exhibitions are now conducted, you are aware there are no public exhibitions of wood carving except that which has lately been called forth by the Fine Arts Commission?—Yes.

170. Consequently

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170. Consequently that permission, as far as this branch yet is concerned, is, I may say, altogether a dead letter?—Yes.

171. Would it enter into your view of the objects of the institution as a legitimate application of the funds of the society to encourage that branch among others?—I should say, yes; but that is merely an individual opinion.

172. Mr. *B. Wall.*] In point of fact, the objects of the society depend entirely upon the determination of the committee?—The objects of the society are clearly defined by the prospectus: "to aid and extend the love of the arts of design throughout the United Kingdom, and to give encouragement to artists beyond that afforded by the patronage of individuals." How that is to be done would of course rest with the committee.

173. *Chairman.*] Generally speaking, the particular views of the committee are determined by the fundamental rules of the institution?—By the fundamental rules of the institution.

174. Has any encouragement been given, or is there any intention to give encouragement to the execution of engraving in cameo, or in *pietra dura*?—The committee did contemplate setting aside a specific sum to be appropriated in that way, but they have hesitated doing so for this reason; that it seemed to interfere with the perfect right of choice, which, under the constitution of the society, each prizeholder enjoys.

175. But they have departed, have they not, from that principle in many particulars. Have they not given commissions in special branches of art irrespective of the control or the decision of the members of the institution?—Yes, they have; still that consideration withholds them; they proceed slowly.

176. There is no objection on principle, but there may be objections as to the time and mode?—It is simply that.

177. Has any encouragement been given to seal-cutting?—Nothing whatever.

178. Mr. *Mackinnon.*] Is it not chiefly shell that is now used for cameos?—Yes; we have so few artists that work in cameo, it would be desirable to aid the art.

179. Has the difficulty in having the stone cameo arisen from the difficulty of getting the stone, or from the inferiority of the workmanship required for shells, being much easier than that of stone; what I want to know is, whether the non-employment of working of stone cameos has arisen from the difficulty of procuring the stone for those stone cameos, and the facility of getting the shells, or from the difficulty of working the stone beyond working the shell?—Chiefly, I conclude, from the artists not having applied themselves to the higher branch of the art.

180. Mr. *M'Geachy.*] Do you employ only native artists, or do you employ foreigners also?—Any work of art in the galleries named can be selected. Last year a painting by a German artist, which was exhibited by the Society of British Artists, was purchased.

181. *Chairman.*] Have any prizes been given for seal-cutting, especially from the antique?—We have just now employed a seal-engraver to execute a seal for the society, to engrave on cornelian the group adopted as their device.

182. Mr. *Mackinnon.*] Do you consider there are at this moment in this country many artists capable of working upon stone cameos?—I consider we have artists in England capable of effecting anything to which they choose to direct their attention.

183. Do you consider they are as able as they are in Italy?—My own opinion is, that our artists simply want encouragement and putting in the right way.

184. Are you not aware that most of the encouragement given to Italian artists arises from the circumstance of Englishmen residing abroad, and if the same talent were bestowed upon it in this country, would not the Englishmen who are abroad and encourage the art there encourage it in England?—There are many points to be considered in that question; caprice and fashion do a great deal.

185. *Chairman.*] Practically, no prizes have yet been given for either of those departments of art, cameo or seal-cutting?—No, excepting in the preparation of a seal for the society.

186. Mr. *Mackinnon.*] I have had seals engraved, both in England and abroad; can you tell why it is that the charge is so much heavier in England

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than it is abroad for precisely the same workmanship?—I do not know that I should be right in replying to that question, because it would be simply an opinion. There are various reasons; artistic education is very much cheaper abroad, and there is a class of middle artists abroad, between the mechanic and the first-rate artist, which is very much wanted in England.

187. Would not such a middle class of artists be generated by the Art Union?—I should say that circumstances are now in operation likely to produce that class.

188. *Chairman.*] The principal efforts of the Art Union appear to have been applied to the encouragement of painting; is that the case?—The largest proportion of the amount subscribed has been applied in the purchase of paintings.

189. Was this originally the object of the institution, or has it arisen from accident?—From the will of the prizeholders.

190. Did the Art Union originally propose to itself to encourage any one department of painting in preference to another?—They always looked to encourage, so far as they possibly could, the highest branches of art, but not any one exclusively.

191. When you say the highest branches of art, what do you understand by that term?—The highest description of each department of art.

192. You do not mean any one department of art in preference to another?—No.

193. Do you not consider some departments of art higher than others—in painting for example?—Exactly so; the ideal and the historic school, one would look to as the highest.

194. Was it the object of the Art Union to encourage the ideal and the historic school, in preference to the other schools of art?—The committee have sought to lead the subscribers to purchase works of that description.

195. What mode did they adopt for that purpose?—Simply the recommendation in their reports. They have constantly urged upon their subscribers the necessity of exercising care in the selection. I would read this as an instance: "To appreciate the highest efforts of art, education and study are necessary. The power to do this, and the manifold delights this power brings with it, do not come by inspiration, but must be sought for diligently. All can comprehend the merit of a faithful imitation of a familiar object,—most persons can value representations of special and individual nature, so to speak. These however, useful and delightful as they may be, are not the works which elevate the beholder and immortalise the artist; it is universal and general nature, which genius grasps and delineates,—which exists everywhere in parts, nowhere as a whole; which, when represented, is called the ideal, but is, in reality, nature freed from the disfigurement of accidents and circumstances, viewed at large and from on high. Ability to enjoy such works (almost equally as to produce them) must be gained slowly and with effort; rich and ample, however, will be the reward of the endeavour, and most sedulously should it be made. Let those who mistrust their present power of judging, should they to-day gain the right of selecting prizes, take prudent counsel, and let those works of art be sought for, which speak to the mind rather than to the eye; certain it is, that only by pursuing such a course may great good be expected to result from the association."

196. Do you think a simple recommendation of that kind, especially in the present state of knowledge and appreciation of art in England, is a sufficiently powerful mode of encouraging the higher branches of art?—It was thought to be the only mode they could at that time adopt; recently they have made one step further in advance. They were about to propose, at the time the last meeting was stopped, a premium of 500 *l.*, under certain conditions, for an original picture illustrative of English history, in order to engrave it. And they would, in putting forth that competition, have made such remarks as might have seemed to them best for calling the attention of artists to the highest works of art.

197. Do you think such an application of the money of the institution to a purpose similar to that which has been adopted by the Fine Arts Commission, of giving prizes to the best designs, would not be as effective a mode of encouraging high art?—I think a modification of it would.

198. That did not enter into the original prospectus?—No.

199. Then

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199. It has been under the consideration of the committee from that time forth?—The proposition I have just now mentioned, is an approach to it, perhaps.

200. Mr. *Escott.*] You had not money enough to do it?—No.

201. *Chairman.*] Then there was no particular department of art or painting pointed out, either in the prospectus or by any of the bye-laws of the institution, from that time?—No.

202. Any encouragement that has been given has arisen solely from those who have obtained the prizes?—Exactly.

203. What was the original constitution of the Art Union of London?—It was originated by a certain number of gentlemen, who formed themselves into a committee to carry out the objects already stated, the advancement of the fine arts. They appointed an honorary secretary and an honorary treasurer, and after a short time they engaged a clerk, who performed the various duties required. The committee, once in the week, originated and carried out their plans. It was a provisional committee, in the first instance, to carry out the object of the society, with power to add to their number.

204. Was the committee elective?—The committee has been appointed each year, at the general meeting. The committee has been requested to continue their services each year, at the general meeting.

205. Was the committee elected by the members at large?—They were the society, in fact, in the first instance; and when they called their first general meeting to show what they had done, the general meeting requested the committee to continue their operations; and so they have gone on each year.

206. But it is in the power of the general meeting to elect, whenever they think proper, another committee?—I apprehend it would be in the power of any person to propose such a resolution at a general meeting.

207. Is there no law giving powers to the general meeting to choose their committee annually?—There is not; the committee being in reality the society, in the first instance. In the first instance, a dozen gentlemen, we will say, met to put this plan into execution; and, as they put it forward to the public, they were at that time the society, and there were no other members until they had issued their prospectus. The public subscribed to that prospectus, to enable these dozen gentlemen to carry out their views; and when the members met at the end of the year to distribute the money so subscribed, they requested the committee to continue in office; and that has been the course pursued.

208. That is practically the course; but what are the powers given to the general meeting in respect to the committee; have they the power of electing them annually?—The question has never arisen.

209. Does there exist any regulation in your constitution which determines the committee?—No.

210. Mr. *B. Wall.*] Are they the same gentlemen who formed the committee in 1837, with the exception of those who have dropped off or resigned, others having been elected in their stead?—Yes; a certain number of gentlemen resign, and other gentlemen are elected in their stead, and this is always stated in the annual report.

211. *Chairman.*] Are they elected by the committee, or the general meeting of the subscribers?—By the committee.

212. By what resolution are the committee empowered to elect?—Our first resolution, when the institution was founded, was that these gentlemen were to be a provisional committee, with power to add to their number.

213. Mr. *Escott.*] Are there any printed rules?—The prospectus sets forth what the rules are.

214. Does the prospectus contain the rules of the society?—That and the bye-laws regulate the committee.

215. Are there any other rules existing except those contained in the prospectus?—None printed; the minutes of the committee year by year contain the various arrangements and resolutions that they have from time to time passed.

216. Are the rules altered from year to year, when they meet at the annual meeting?—No, not at all.

217. Do the rules, such as they are, appear in the prospectus?—Exactly.

218. And nowhere else?—The prospectus we issue contains a plan of the society.

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219. How often do you issue a prospectus?—Constantly; we issue many thousands in the course of the year.

220. And each of those prospectuses contains the plan of the society?—Yes.

221. Mr. *Mackinnon.*] You said the power of the society was in the body of the shareholders, and yet you stated afterwards that the bye-laws of the society and the whole power was in the committee, who elected so many more to fill up their body?—A resolution of this sort has been passed at each general meeting: "That the most cordial thanks of this association be presented to the committee for their zeal and attention to its interest during the past year, and that they be requested to continue their services, with power to fill up such vacancies as may occur." That is passed by the general meeting every year.

222. Then you mean to say that the powers of the committee are confirmed to them every year by the general meeting?—Exactly so.

223. Sir *C. Lemon.*] The filling up of vacancies implies it is limited to a certain number?—Yes, it is, by a bye-law.

224. When you speak of bye-laws, do you mean made by the committee?—Yes.

225. *Chairman.*] Then, in point of fact, the committee at present is the provisional committee, continued with the approbation of the general meeting, and annually empowered by the general meeting to fill up any vacancies that may occur in the interval between one general meeting and another?—Yes, precisely so.

226. Mr. *M'Geachy.*] What is a quorum?—Five is the established quorum; but we have always many more.

227. *Chairman.*] How often do the general meetings take place?—Once in a year.

228. At what time in the year?—About the fourth Tuesday in April.

229. What powers have the general meeting; as to the power of rescinding, for instance, any of the resolutions made by the committee during the course of the year?—I apprehend they would have that power, but they have lately never raised a question.

230. Has that power been specifically given to them by any resolution of the society?—There is no printed statement to that effect; but I remember at an early meeting it was moved at the general meeting that the name of the society should be altered, which was of course in opposition to the committee. The motion was upon that occasion lost. That is the only instance I remember of a resolution being proposed contrary to the set resolutions of the committee.

231. That is to say, the only instance in which the special powers of the general meeting were called into action?—Exactly.

232. Mr. *R. Colborne.*] And the same body divided upon that, did they?—Yes.

233. *Chairman.*] In case any one of the committee did not meet the approbation of the general meeting, is it understood that the general meeting would have it in its power to require his retirement?—I should think so, because they would have power to negative this resolution altogether, "That the committee be requested to continue in office."

234. By whom are the officers of the institution chosen?—By the committee.

235. What are the other powers of the committee; with reference, for instance, to the finance, to the direction, and the mode of encouraging the fine arts, and carrying out the other objects of the institution?—They direct the whole; that is, they direct the expenditure, and they arrange a scheme of prizes, but they have little or no patronage, and they cannot apply the money themselves, excepting so far as relates to the engraving, because that rests with the prize-holders: they simply arrange that the scheme of prizes shall be so and so, that there shall be so many 50*l.* prizes, and so many 80*l.* prizes; this is set before the general meeting in the report, and assented to by them.

236. Then this is another instance of the exercise of the power of the general meeting, inasmuch as their assent is required to any scheme of prizes which the committee puts forward, before the notice of it is regularly stated and published?—Exactly so. When the report is read, it is moved that it be received and adopted; and being received and adopted, the committee proceed to act in accordance with it.

237. The

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237. The committee derive no emolument or other advantage from their labours, do they?—Not the slightest, in any way. I think I cannot too strongly state, that neither they, nor the honorary officers of course, ever do receive any advantage or emolument.

238. What are the officers appointed by the society?—The assistant secretary, the clerk, and the messenger, are the officers always employed; and there are supernumeraries, I should say, under particular circumstances.

239. What are the sums which each of these officers receive?—The assistant secretary, who has been lately appointed, has 150*l.* a year. We have never given more than 100*l.* a year to our chief clerk up to this time; but we have lately appointed an assistant secretary, who has 150*l.* a year; and a clerk under him has, I think, 50*l.* a year; and the messenger has 18*s.* a week, or something of that sort.

240. Are minutes kept of the transactions of the society or committee?—Yes, accurate minutes of all that passes.

241. Are these minutes open to the general inspection of the subscribers; to any one of the subscribers?—The question has never been asked, that I remember.

242. But in case it were asked, would any one of the subscribers be permitted to inspect the minutes?—I think the committee would at once acquiesce.

243. Will you state how the committee proceed in carrying out the objects of the institution, both in the distribution of the prizes and in the application of the public money?—They have first to make their arrangements to obtain the subscriptions; that occupies a certain part of the year, taking such steps as they may deem most desirable, by advertising and issuing prospectuses, and making the society known through the press. The money being collected, they have to arrange as to its distribution. They would select a picture which should be engraved; they will afterwards consider of, and appoint an engraver. Setting aside the money which this operation would cost, calculating the expense of printing and distributing, they would then deduct the current expenses of the office and management; and finding what the surplus would be, they would proceed to divide that into sums to be expended by the prizeholders; from that they have in these last few years set aside a certain sum for the encouragement of bronze casting; a further sum has been offered in competition for outlines. They would then have to issue notices to all their subscribers of the day fixed for the distribution; at which meeting the allotment of these various sums of money would be made, and the various other resolutions passed which appear in their printed report; the report would be read, stating the whole progress of this society, the increase in the number of subscribers since the last year, and the intentions for the future. The distribution having been made, notice is then sent out to all the various prizeholders the same night, informing them whence they may select their prizes, and under what regulation; namely, that the whole amount must be spent in a single work of art: any amount they do not spend merges into the funds of the institution; and if they purchase a work of art of greater amount, they pay the difference. This being done, the committee have then simply to collect gradually from the different prizeholders the name of the picture or work of art selected. Printed forms are sent out to them, which they are called upon to return filled up with the name of the work of art, the name of the artist, the amount paid, and the amount to be added by them, if any. That part of the business being completed, the whole of the selections being made, at the close of the various current exhibitions all these prizes are gathered together in some convenient room appointed by the committee, to be exhibited to the subscribers and their friends, and then tickets of admission are sent to every subscriber by post; last year, for example, we sent out 140,000 tickets, perhaps, to the subscribers, stating that the works of art would be open to view on the production of these tickets, signed by the subscriber, for three weeks, I think it is. All this time they have, of course, the various ordinary arrangements to make, as you will suppose; they are at the same time arranging with the engraver for the production of his engraving, entering into a bond with him, and various other matters. At the expiration of the three weeks they give notice to the public, by largely advertising, that all persons, without distinction, may view the exhibition between such and such hours, during one week. To show the popularity which has attended

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these exhibitions, I may say that last year 200,000 persons are computed to have visited the rooms, and there were no less than five different editions of the catalogue sold in the streets by speculators. The exhibition having closed, the month having elapsed, the prizeholders are then informed they may send for their various pictures; and until the engravings due to the subscribers for that year are ready, and they are directed to send for them, the general business of that year may be said to be completed. This is a general outline of the year's business. So soon as the engraving is ready, each subscriber receives a printed order for it, which he signs, and on presentation he obtains his engraving. That is the general business of the committee, and it affords them occupation for a weekly meeting the whole year round. I would venture to say it would be difficult to find in any other country except England 20 or 30 men who would give their time, week after week, for such a purpose.

244. You have stated, in the outline you have given to the Committee, that each person who obtains a prize is empowered to select for himself the particular prize which meets his own approbation?—Yes.

245. Is any control exercised by the committee over this choice?—None whatever.

246. It is, then, entirely at the option of the individual to select any object which meets his approbation?—Provided it is exhibited in either of the galleries named.

247. Are you aware that there was a society established in London which adopted the principle of allowing the committee to choose?—I remember hearing of it at the time of our foundation.

248. What was the nature of that institution in other particulars; what other object had it in view that was different from that proposed by the present Art Union, or was it altogether similar to the Art Union?—I believe so, but I am not acquainted with the details of its constitution.

249. How long did it continue to exist?—I think only two years after the establishment of the London Art Union.

250. Are you aware of what produced its dissolution?—The plan proposed by the London Art Union seemed to meet with more general approval, and I apprehend that to have been the reason.

251. Does that plan continue to be approved of still by the Art Union, the plan of allowing the subscribers individually to choose?—It is approved of by the subscribers.

252. You stated to the Committee that the council of the Art Union is empowered to select the engraver for the execution of any engraving they may determine upon; is that done in conformity with or by any intervention on the part of the general meeting, beyond their general approval when such selection is announced?—No.

253. In this case the council makes a selection for the subscribers at large. On what principle, then, do you conceive that the Art Union council should not be empowered also to select the paintings, or other works of art, which they consider are deserving of the highest prizes, instead of leaving it to the choice of the subscribers at large?—In the one case we are choosing for the body, and seek to satisfy the majority, in the other we should be choosing for an individual; a prize-holder who might gain a sea-piece, might desire an historical picture, and care nothing about the sea-piece; and so *vice versâ*. We find, for this reason, our plan is much more generally liked, and the subscription is larger than it would be if the committee were to choose. But the committee, I think, in adopting this plan themselves, have been actuated by a higher feeling than anything of that kind. They consider that a man who selects a picture, by the selection of that picture is induced to take an interest in the subject; he seeks the opinions of his friends; he goes into picture galleries, where it has been known in many cases he had never been before; and if persons should in some instances choose inferior pictures to those which would have been obtained for them, that is an evil which will cure itself. It is speedily pointed out to a man by his friends, and if he does not improve this year, he will the next; and so the public generally become in some degree educated. Each man is the centre of a circle, and the knowledge which he gains in this manner spreads throughout that circle.

254. Mr. *B. Wall.*] In the meantime, do you not think that the artist's education goes on in the wrong direction?—It is a matter for very great consideration,

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sideration, and has been very long and very seriously discussed in the Committee of the London Art Union. They, moreover, are disposed to think that a greater amount of injury might be done by a committee acting injudiciously, when they would control the whole taste, than by two or three of the individuals, or even a proportion of the prizeholders so acting: among the 300 prizeholders in the year, a proportion of them would be men of education in art, and tolerably well able to select pictures; and I think we may suppose the case of a committee dwindling down to a few active men, and doing more harm than good, supposing them not to be efficient; having the whole control of the funds, more harm might be done by them than would result from the misdirected efforts of some few of the prizeholders. Moreover, if our plan be not unobjectionable, it is the more popular one; it leads a greater number of persons to interest themselves in matters of art, is the more likely, as the committee think, to aid their education in art, and so gradually to render the selection of bad pictures less likely.

255. Mr. *Ewart.*] Might not the limitation of the number give rise to suspicion of collusion with artists, and various improper connexions of that kind which have been insinuated against art unions?—They would be open to that imputation, and it would be more difficult to find gentlemen to act.

256. Do you think it is more likely to exist in a limited body, such as the committee, than in a wider body?—It would be thought so, perhaps, by individuals. I should say that much that could be said against art unions so conducted could not be said against the London Art Union.

257. Are you acquainted with any charge made of that sort?—Several statements of that kind have been printed in the public journals.

258. *Chairman.*] Before the engraving is executed, the selection of the engraving, and of the person to engrave, is not submitted to the general meeting?—No; that is determined wholly by the committee.

259. The general meeting then, or the subscribers at large, are in no way consulted, either upon choice of the execution, or of the person who is to execute the engraving?—No; they entrust that power to the committee.

260. Nor are they consulted upon the subject of the engraving?—No.

261. You stated it might so happen that a prizeholder of a very large amount, on the plan of the committee deciding for him as to the prize he was to take for his money, might be required to take a subject which did not in any way agree with his taste; for instance, a man wishing for a landscape might be compelled to take a sea-piece, or an historical subject, when perhaps he would prefer still life or a portrait?—Yes.

262. Would not that equally occur in the case of an engraving. The engraving that might be selected by the committee might be an historical subject, and a large majority of the subscribers might wish for a landscape?—Yes.

263. The inconvenience you have pointed out in the case of the committee selecting for the public at large, in the case of paintings, actually occurs in the present constitution of the society, in respect to engravings?—The committee can only seek to satisfy the majority; they could not hope to select a picture, whatever means they adopted, which would please all.

264. What means have they to ascertain the opinion of the majority, with regard to the engravings?—They act principally upon their knowledge of society generally, and the view they have of the best means of advancing art.

265. Are they directed by the reputation particular paintings have already obtained in public estimation?—They have found very great difficulty in obtaining paintings for engravings at all; and in some cases have been driven to adopt a picture which they might not otherwise have selected.

266. Mr. *R. Colborne.*] Does the committee, in general, choose the picture, or do they give it up to three or four persons whom they think most competent to form an opinion; because many of these gentlemen might take no interest at all in it?—They depute a sub-committee to inquire and report to them, and they reserve to themselves the right of assenting, or otherwise, to their recommendation.

267. *Chairman.*] What number generally constitute a sub-committee?—Generally about six.

268. It is not limited to any particular number?—No.

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269. Are they usually the same persons?—At intervals they are changed. The sub-committee for the selection of a picture is not necessarily the same in one year as in another.

270. Mr. *B. Wall.*] Is the sub-committee generally of artists?—No, artists have nothing whatever to do with the constitution of the society; it has been deemed expedient not to admit artists.

271. *Chairman.*] Do you exclude them by any specific bye-law, or is it merely the practice?—Merely the practice.

272. Mr. *Ewart.*] On what specific ground are they excluded?—When the provisional committee was first formed, two or three artists were put upon it; but, on consideration, the opinion of the artists themselves was taken, and they said that the public would be more disposed to look favourably on a committee wherein artists were not engaged, than on one wherein they were. It proceeded entirely from gentlemen anxious to aid art and artists, and not to benefit themselves, which might have been imputed to a committee which included artists.

273. *Chairman.*] How is the committee guided in the selection of artists in the execution of engravings?—In one case they advertised to receive offers, chiefly to learn what engravers were unemployed, and on what terms they would execute an engraving; but generally it has been by inquiring and seeking the best engravers they could, and at last finding one who was disengaged and willing to undertake the work.

274. How are they guided in the selection of the subject?—As I said before, they have found difficulty in obtaining pictures; they have always deputed a sub-committee either to look through the London galleries, the exhibition of our prizes for the current year, or the galleries of gentlemen owning modern works of art.

275. Have they confined themselves to modern works of art?—Yes.

276. To the English school of art, or do they embrace foreign art?—They have restricted themselves at present to works of English art; for some time they confined themselves to pictures selected by the prizeholders, but finding that inconvenient, they abandoned the resolution.

277. In what sense is it inconvenient?—There was not always a picture of sufficient merit or interest to entitle it to be engraved.

278. Mr. *Ewart.*] In the selection of pictures to be engraved, do they lay down to themselves any principle of selection; for instance, do they not feel it a duty incumbent on them to attempt to develope a taste for high art, and to choose such works for engraving as would produce a feeling towards the higher branches of art in the public mind?—They have sought to do so.

279. Do not they feel themselves bound to do that?—To the extent of their ability to obtain such they do.

280. Turning back to the engravings which they have made the substance and foundation, have they made any advance towards the selection of higher works of art as subjects of engraving?—I think there can be no doubt about it.

281. Will you mention some of them?—I would point to the last engraving issued by the society, that of "Raffaelle and the Fornarina," which is by Callcott; "The Castle of Ischia," by Stanfield; we have also "The Convalescent," by Mulready, which is being engraved by Mr. Doo, one of the first engravers of the day; we have another, "Jephtha's Daughter," by O'Neil.

282. *Chairman.*] You have excluded, I perceive, ancient art in your selection of subjects for engravings?—Up to this time we have selected from modern works.

283. Is it the object of the Art Unions to confine themselves to subjects of modern art, or do they happen to be guided merely by circumstances?—I think the committee feel desirous to aid modern and living artists as much as possible; there has been no exclusion in terms of ancient art.

284. The object of aiding an engraver would be equally answered, and perhaps more so by selecting a fine work from the productions of Raffaelle, or Michael Angelo, than if you were to limit yourself to productions inferior to such works among the modern schools?—Clearly so; but by selecting a modern painting, while we aid an engraver we should be also aiding the painter.

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285. It might so happen, however, that with a view of encouraging a high style of art, you would think yourselves justified in occasionally giving a commission to an engraver to take a work of Raffaelle, in preference to the works of a modern artist?—I have thought that would be a question deserving of consideration.

286. Mr. *Ewart.*] Are you aware that in the German art unions they have done so?—Yes.

287. Mr. *Escott.*] Do not you feel you are bound to consult the taste of the majority of your subscribers?—Yes, in a degree.

288. So that, in point of fact, the depravity of modern taste prevents the selecting of fine works of art?—I will not say that. I believe the committee have been anxious to confine themselves to works of British artists, as a stimulant to artists to effect greater things.

289. *Chairman.*] In your opinion, is the committee in any way guided by the impression that an English engraver would not be equal to the engraving of the higher works of Raffaelle and his school?—Certainly not; I think we have engravers equal to any work.

290. Mr. *B. Wall.*] Does it arise in part from the difficulty of being able to procure specimens of high art?—I think not; I think it proceeds simply from the wish of the committee to confine themselves to works of British artists.

291. Mr. *R. Colborne.*] Do you find any complaint on the subject?—Lately we have had very few complaints, but among the large number of subscribers there are always some persons who would like other works better; the expression in favour of the last engraving has been nearly universal, and also with respect to the outlines.

292. Viscount *Adare.*] How many engravings are there in progress now?—We have three.

293. There is one engraving for each year, is there?—Yes.

294. *Chairman.*] There is in fact no engraving from works in the old schools of art given by the society?—None.

295. Mr. *B. Wall.*] There are three engravings in hand now: why are there so many in hand; is it necessary three years beforehand to put them in hand?—Exactly so; the committee were much found fault with at one time because the engravings were not speedily ready; and insomuch as the chief engravers will not undertake any work under three or four years, the committee were obliged to incur the responsibility of commissioning these works, on the strength of the views which the public had taken of the society previously, in order that the engraving might be issued as soon after the subscription as possible.

296. Viscount *Adare.*] In fact the last engraving issued was due to the subscribers of the year 1841?—No; 1843. Raffaelle is for 1843. The Castle of Ischia, due to the subscribers of the present year, is now about half finished. The subscribers of this year have also had the outlines, so that they are more than satisfied.

297. Mr. *B. Wall.*] Then in point of fact the Jephtha's Daughter will be for the year 1846?—I suppose so.

298. *Chairman.*] Can you furnish the Committee with any statement of the increase or decrease of subscribers during the period that the Art Union of London has continued in existence?—I will, if you please, put in this statement, showing the amount of subscription for 1837, 1838, 1839, 1840, 1841, 1842, 1843, and 1844. I may mention the first is 489*l.* 6*s*, and the last is 14,292*l.* 12*s.*; that will show the progressive and extraordinary increase.

299. Has the subscription during that period been raised, or is it of the same amount as it was at the foundation of the society?—It is the same as it was at the foundation of the society.

300. For each individual?—Yes.

301. Therefore the sum subscribed may be taken as a criterion of the number of persons who now belong to the institution?—Yes; and the statement will show that.

[*The Witness put in the following Statement:*]

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YEAR.	1837.	1838.	1839.	1840.	1841.	1842.	1843.	1844.	
	£. s.	£. s.	£. s. d.	£. s.	£. s.	£. s. d.	£. s.	£. s.	
Amount of subscription	489 6	757 1	1,295 14 –	2,244 18	5,562 18	12,905 11 –	12,344 7	14,292 12 to 31 May 1844.	
Expended in Works of Art:									
Pictures - -	385 9	420 –	690 5 –	1,378 19	3,543 16	8,770 8 –	7,855 12	—	
Sculpture - -	- -	- -	- -	- -	60 –	Casts, 52 4 6	50 –	—	
Bronzes - -	- -	- -	- -	- -	- -	405 – –	409 –	400 –	
Medals - -	- -	- -	- -	- -	- -	- - -	100 –	100 –	
Premiums for outlines.	- -	- -	- -	- -	- -	10 10 –	170 –	60 –	
Engravings - -	- -	185 –	297 5 6	569 14	1,530 5	2,333 1 2	1,900 12	1,660 –	
Ditto, in progress -	- -	- -	- -	- -	- -	- - -	- -	1,780 –	liabilities 1,856 *l.*
TOTAL - - -	385 9	605 –	987 10 6	1,948 13	5,134 1	11,571 3 8	10,485 4	—	
Added by prizeholders	51 14	216 10	156 – –	239 8	681 4	1,312 4 –	1,019 18	—	
Number of works of art distributed.	13	15 40 proofs and 750 prints.	22 40 proofs and 1,300 prints.	42 60 proofs and 2,200 prints.	133 60 proofs and 5,500 prints.	320 and 12,400 prints.	286 and 11,800 prints.	13,800 prints due, 13,800 sets of outlines.	
Number of subscribers	352	568	1,058	1,959	5,012	11,919	11,228	13,612	
Number of visitors to the exhibition of prizes.	- -	- -	- -	- -	75,000	100,000	200,000	—	

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302. The statement which you have put in gives a general view of the progress of the institution during the period of its existence?—It does so.

303. How do you account for this remarkable increase, from year to year, in the number of subscribers; has it arisen from any changes in your regulations?—From the institution becoming more known.

304. Has the knowledge and approbation of the Art Union system extended to different parts of the United Kingdom rapidly?—Yes.

305. Has it extended beyond the United Kingdom?—Yes.

306. In what parts of the world have you got bodies or individuals in communication with you?—I should say we have nearly 300 honorary provincial agents in the United Kingdom and abroad.

307. How many in the United Kingdom, and how many abroad?—I am unable to tell the Committee that. The places abroad where they are appointed are Hobart Town, Halifax, Nova Scotia, Bombay, Ceylon, Mexico, Sydney, and New York.

308. Mr. *Ewart.*] Do you send the engravings to any distant parts?—Yes.

309. Do you consider that that has a tendency to extend a knowledge of art to those places in which otherwise it could not exist?—Yes.

310. You allow the selection of paintings to be carried on by agency for these different parties?—The committee undertake the selection for any subscribers who ask them to do so.

311. Have you had instances in which persons have been prizeholders in different parts of the world?—Yes.

312. In that case they have devolved the power of choice on the committee?—Yes, in some instances. We had 40 subscribers in Hobart Town last year, and nearly double that amount this year.

313. Mr. *Escott.*] What was the picture you sent there?—It was a prize of small amount, but an artist allowed us to select one of rather greater value.

314. What

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314. What did it cost?—£.20. It was called "The Cotter's Saturday Night," by J. Stewart.

315. *Chairman.*] Is it compulsory upon the subscriber abroad to commission the committee to select for him, or is he allowed to choose for such purpose any other body or person?—He may depute any other person.

316. Have you found it usual that prizeholders have added sums for the purchase of paintings of higher value than what from the value of their prizes they were entitled to?—Yes.

317. Could you furnish the Committee with any account of the additional sums so employed in the purchase of works of art?—In the statement put in that is set forth. In 1842, 1,300*l.* was added by the prizeholders.

318. Mr. *B. Wall.*] You have stated how the selection is made for the foreign subscribers of the pictures; I wish to ask you how it is made of the engravings?—The engraving is a matter of course; the subscriber for a certain year is entitled to a certain engraving.

319. Would it be difficult to you to procure information of the engravers with respect to the number of copies which are struck off of any one engraving which has been engraved by the Art Union?—It shall be obtained.

320. *Chairman.*] Can you furnish the Committee with a statement of the number of impressions struck off from each plate before the electrotype is used?—I will endeavour to do so.

321. Specifying the number of impressions previous and subsequent to using the electrotype?—Yes.

322. You stated that there had been agents appointed on the part of the London Art Union in various parts of the country?—Yes.

323. Has that in any way interfered with the operations of other Art Unions?—Not that I am aware of.

324. You are aware that there are numerous art unions in various parts of the United Kingdom, established at different periods?—Yes.

325. Are you in communication with their secretaries?—I have recently received a statement to hand in to this Committee from the society established in Liverpool for the encouragement of the fine arts; also, a statement from the Art Union of Scotland; also, a statement from the Royal Birmingham and Midland Counties Art Union, which I will now hand in. *Vide* Appendix.

326. Mr. *R. Colborne.*] There are other art unions, are there not?—Yes.

327. *Chairman.*] Are these communications drawn up on a similar plan to yours, or nearly so?—Yes.

328. And furnish details with respect to the several institutions analogous to those of which you have informed the Committee?—They do.

329. Mr. *R. Wall.*] You have stated in one of your answers, that you thought the society had gained additional subscribers, from the circumstance of the outlines to be given in addition; you do not mean by that to infer that engravings, the mere distribution of engravings, would be more popular with the subscribers in general than the distribution of pictures?—I am disposed to think, that the more certain the advantages be that are offered, the more likely the number of subscribers is to increase; if a man is certain of having the full value for his guinea, besides the probable chance of another work of art, he is of course more likely to subscribe.

330. In point of fact, they get more for their money, but you have no data to go upon with regard to the comparative popularity of engravings and pictures?—It hardly relates to the comparative popularity of pictures and engravings; there is the certainty of the engraving and only the chance of the picture.

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Veneris, 14° *die Junii*, 1844.

MEMBERS PRESENT.

Mr. Ridley Colborne.	Mr. M'Geachy.
Mr. Escott.	Mr. Baring Wall.
Mr. Ewart.	Mr. Wyse.

T. WYSE, Esq. IN THE CHAIR.

George Godwin, Esq. F. R. S. called in; and further Examined.

G. Godwin, Esq. F. R. S.

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331. *Chairman.*] WHAT is the number of paintings purchased each year respectively by the Art Union of London?—132 in 1841; 269 in 1842; 234 in 1843.

332. Have you any data by which to ascertain the value of these paintings?—The value appears in the statement I have already handed in, separating the amount paid by the Art Union and the amount added by the prizeholders.

333. Mr. *B. Wall.*] The value is the price paid by the Art Union for the pictures?—Exactly so.

334. *Chairman.*] Does the Art Union pay the price usually demanded by the artist, or is it a matter of arrangement with him previous to the execution of certain works?—The amount is settled by the prizeholder when he selects his picture, and the amount, as ascertained by the society from a printed document transmitted, is then paid by the Art Union committee.

335. Is there any control exercised by the council upon the choice of the individual?—None, unless the choice be deputed or confided in special cases to the committee.

336. There is no declaration upon the part of the council as to the relative merit of the paintings?—None whatever; in the printed notice given to a prizeholder of his right to select a picture, the necessity of making a proper selection is always urged; that is the only control they endeavour to have.

337. Have you found that the tastes and qualifications of the prizeholders are very various?—I believe that the goodness of the selections has increased.

338. What evidence can you give of that improvement?—I can do nothing more than refer to the exhibitions of succeeding years. I would hand in the catalogues of the three past years.

339. Was the opinion you have just expressed generally shared by the body of artists with whom you have been in communication, namely, that there was an evident improvement in the annual exhibitions?—It was.

340. Do you think it would be an improvement upon the present system if the council of the Art Union were to declare what, in their opinion, were the best paintings, and arrange them according to a scale of merit determined upon by the council, but, at the same time, leave to the public at large either the power of selecting from those determined by the Art Union, or any others they might prefer?—It is a question that requires much consideration. A great deal can be said on both sides; but I am disposed to think that if a Committee could be found to act properly in such a case, that good would result.

341. By such an arrangement, there is no positive control, you perceive, attempted to be exercised upon the choice of the prizeholder, but there is a judgment pronounced by a body which may be supposed to be possessed of superior information, generally speaking, to the prizeholder, to direct him in the selection of his prize?—It might prove an invidious task for the committee, and might lead to the encouragement of a particular class of artists to the detriment of another class; moreover, it might, in some degree, lessen the interest with which we desire each prizeholder to enter into the investigation for himself, before he purchases a picture, as a part of his education in art.

342. As the same person is not very likely to receive more than one prize, his opportunity of choice being limited, this education of which you speak is also necessarily limited; is it not so?—It induces him, and often a large circle of friends, to think about art, at all events, during the time in which the selection

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tion is going on. I have known many instances in which persons have visited exhibitions, for the first time in their lives, in order to select a picture to the amount of the prize to which they had become entitled, and, in so doing, have found a pleasure which they before hardly guessed at, and which I venture to think must have a very good effect.

343. Have not many very inferior pictures been selected in preference to others of a higher class by the prizeholders of the Art Union of London as well as those of others?—I would hardly say in preference, because I am not certain what pictures were open for selection, as many of the best pictures exhibited at the various galleries are painted on commission, and they are already sold before they are exhibited; so that, although it would seem that the prizeholders had a very large field for choice, in reality it might be a very small one.

344. Mr. *Ewart.*] Has the plan ever been entertained of ordering paintings by commission?—It has.

345. What has been the objection to that?—Chiefly as interfering with the fundamental principle of the association, that of leaving the choice entirely to the prizeholders.

346. Mr. *R. Colborne.*] Does the committee ever venture to remark upon the inferior value of any picture which any prizeholder may have chosen?—Only in their individual capacity.

347. *Chairman.*] Would it be an advisable check upon the want of judgment in the selection, if in every year, in the report of the institution, remarks should be introduced upon the selection made of the prizes of the preceding year, and a criticism thus established upon their merits?—We must suppose that the committee is an exceedingly efficient one which would be able to do so without doing wrong at times.

348. Mr. *Ewart.*] Is it not open to public criticism at the exhibition?—During four weeks it is always extensively criticised by the periodical press.

349. And the periodical press connected with the Arts?—Yes.

350. Is there not a periodical called the "Art Union"?—Yes; the "Art Union Journal."

351. Has it not been the object of that publication, whenever there has been anything to blame, or anything to correct in art unions, to notice it?—Yes, it has, and I believe with an earnest desire of producing the best results.

352. Mr. *B. Wall.*] Is it under the control of the Art Union of London?—Not at all.

353. Mr. *Ewart.*] It is a paper devoted to subjects of art, is it not?—Entirely.

354. *Chairman.*] You think that such criticism then is quite as influential upon choice as any that might be contained in the reports of the Art Union itself?—A criticism in the report of the Art Union committee would be, perhaps, more attended to, but I am disposed to think the others answer the purpose.

355. Do you think it would be more liable to suspicion coming from the Art Union, than if it proceeded from the press generally?—I should think it would be less liable to suspicion, the committee of the Art Union having an exceedingly good reputation with the public.

356. Mr. *Ewart.*] Would it not have the disadvantage of being more restricted? Is it not desirable that there should be a free and enlarged criticism of public opinion on works of this kind?—Unquestionably.

357. I would wish to ask you, in reference to an answer you have previously given as to ordering the painting, first, whether the subject is suggested to the painter or left to his own free choice? Has the adoption of such a plan ever been submitted to the Art Union?—It has not.

358. *Chairman.*] Could not a combination of the two systems be adopted; a certain amount of funds left at the disposition of the Art Union, to enable them to give commissions to artists, which should form prizes according to their respective merits, and another portion employed, as now, in prizes to individuals, with power to select from such works of art which might be found in the exhibition; do you approve of such a combination?—We should probably have fewer subscribers under such an arrangement.

359. Do you not think that the encouragement of a superior style of art is more important than the extension or increase of the funds of the society, or the extension of the number of the subscribers?—The extension of subscribers implies an extension of an interest in matters of art among the public. We should be glad to have a greater number of subscribers, simply because we

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should conclude we were interesting a larger number of persons in our great object, namely, the extension of a love of the arts.

360. Mr. *Escott.*] It is the number of subscribers which extends your means?—Certainly.

361. Mr. *Ewart.*] You think that the chief inducement is the liberty of choice left in the painting?—I believe that to have a very great effect.

362. Has it ever been suggested to the subscribers whether a certain committee or number of members of the Art Union might not visit different studios of the artists before their works are exhibited, so that the members of the Art Union might have the same liberty of choice as the other persons who visit the studios, and have a larger range of selection than they have at present?—I think, under certain arrangements, that good might result from that.

363. Is it not a great disadvantage that you come last in the field of selection?—It is; still commissions are chiefly given to the most eminent painters, and hardly apply to a very large body of second-rate painters, the encouragement of whom is quite necessary.

364. You do not limit your encouragement to any class of painters, do you?—By no means; pictures by Royal Academicians, as well as by members of other societies, are annually selected.

365. Mr. *R. Colborne.*] You do not mean that the value of the prizes is not sufficient to take in the higher class of painting?—No.

366. Mr. *Ewart.*] What is the highest amount?—Four hundred pounds.

367. Has any idea been entertained of extending the amount to be given as a prize?—It has been urged by members of the committee that we should have a larger prize.

368. *Chairman.*] Have any of the purchases been made with a view of presenting them to different institutions of public interest?—None. Such a course was suggested in the sub-committee's report, to which I have already alluded. The opinion of several very eminent artists was taken upon it, who agreed in recommending it as likely to prove an effective plan for the promotion of art on public principles, distinct from individual benefit or personal considerations on the part of the subscribers.

369. What was the objection urged to that suggestion?—The committee still contemplate the possibility of carrying it out hereafter; but up to the present time they have hardly liked to interfere with the sum subscribed by the prize-holders. They have always deemed it necessary to return the same amount to them in value as they subscribed.

370. That is, in fact, the subscription having been given on a certain understanding and under certain conditions by the subscribers, the council did not think themselves justified in making new arrangements in reference to past subscriptions?—Exactly so.

371. Nothing precludes them from establishing such an arrangement in future?—No, it would simply be necessary to announce in the prospectus of the year, that such a sum would be set apart for such and such public objects; and then none who subscribed would be able to object. At one time it was suggested to the committee, and considered by them, that they should annually set apart a small per-centage, for such purposes; but they came to no decision upon it.

372. The object of the Art Union being, as I take it from your evidence, the encouragement of high art and of eminent artists, as well as of an inferior class, do you not think it would be a greater encouragement, having both those objects in view, to give a large sum for a great painting for some public institution, than to allow the funds of the institution to be, as it were, frittered away in the purchase of small works of art, for private enjoyment?—I think the two plans might be worked together. Individually, I am most anxious that the Art Union of London should be enabled annually to confer upon the nation some work of art, to which they might hereafter point as one of the good results, among many others, of their establishment.

373. If such an arrangement were thought judicious by the council, it might be carried into execution by competition, by the council giving the subject; or the council might make choice from the works of art produced at the annual exhibition?—I am disposed to think that competition would be productive of much good in such a case, and would be the best mode of eliciting talent, as it would serve as an inducement to young and rising painters.

374. Mr. *B. Wall.*] According to your present plan, is it not rather the chance of a prize, more than the beauty of the engraving, which induces the

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the public to subscribe?—From my own experience, I should say no; I find the great majority of those persons who subscribe through me, whose motives I am able to speak of, are satisfied with the engravings, the attendance at the general meetings, the exhibitions, and the matters of interest and pleasurable excitement which are constantly arising; and they look at the chance of a prize as very remote.

375. Have you heard complaints of the coarse manner in which prints have been finished, (I am now speaking of the last engraving, the Raffaelle and the Fornarina); I have heard it said that it possesses no undercut, that is to say, no sharp and fine points; is that the case?—It has been more praised than disliked by our subscribers.

376. If the picture had been engraved, not by the electrotype, but by a first-rate engraver, would not as much as a hundred guineas have been given to Sir Augustus Callcott for the copyright?—It was engraved by a rising engraver, Mr. Lumb Stocks, under the superintendence of Sir Augustus Callcott, who presented to us the copyright. Sir Augustus did not require any sum for the copyright.

377. But it was engraved upon the electrotype first?—The engraving was completed, and it was multiplied by the electrotype process. Sir Augustus Callcott was very much pleased with the engraving when it was submitted to him, and was very much astonished with the first impression from the electrotype, the difference between the print from the engraved plate and that from the electrotype plate being hardly discoverable.

378. Do you mean us to understand this, that if the engraving were submitted to the inspection of any one who was of authority in the engraving line, that he would not state instantly that it was executed in a coarse manner, and was wanting in all the sharp and fine points?—I am speaking simply with regard to the use of the electrotype, namely, that the plate is executed by the engraver independent of any knowledge of electrotype, and also independent of any connexion with electrotype; that is, it is done by him as well as he is able to do it.

379. Are you aware of a petition, complaining of the electrotype, and the prejudice to engraving entailed by art unions, already signed by 40 engravers, including the names of Mr. Burnet, Mr. Wagstaff, and Mr. Cook?—I have heard of the petition, but I am not aware of the names attached to it, or the wording of the petition.

380. Has it ever come to your knowledge that persons calling themselves distributors of fine arts, have got hold of old plates, and in order to dispose of them have associated pictures of little or no value with them as prizes?—Of my own knowledge I am unable to speak of the value of the works associated with them, but I do know of such schemes.

381. You are aware of the Fine Art Distribution of Mr. Boys, in Regent-street?—I have seen the advertisements.

382. Where the print was given, and the price of the pictures, which were valued on an exaggerated scale, were offered to the public?—I have seen the advertisements.

383. Are you aware of another, of Mr. Lamb's in Regent-street?—I am not.

384. You are not aware that almost all the plates were bought by him at Colnaghi's sale, and offered by him as a sort of Fine Art Distribution, in connexion with silver and plated articles?—I am not.

385. Are you aware of a similar circumstance which took place at Sheffield, by a person of the name of Gilbert, where the impressions were issued from old and unsaleable prints giving the prizes, pictures which were an old stock on hand?—I have heard of the scheme, but I know nothing of the details.

386. You have stated just now, that you consider the merit of the selection which is now made, was greater than that which was made formerly; do you not think it would facilitate the power of selection, if the choice could be immediately after the opening of the exhibition from which the selection is to be made?—We endeavour that it shall be so; but insomuch as that the exhibitions do not all open at the same time, that arrangement is hardly practicable with reference to the whole. The committee are obliged to have their distribution immediately preceding the opening of the Royal Academy; but they cannot have it long before that time, because of their desire that all pictures should be sent in to the council of the Academy for selection before the names of the prize-holders are declared. This was done in order to prevent anything like

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collusion; to prevent a gentleman owning a picture, should such a thing occur, from sending it to the Academy, or to any other exhibition, and then selecting it as his own prize, whereby, of course, the amount of the prize would be taken from the hands of the artists; their desire being that the whole of the money expended in works of art should go direct from the Society to the artists themselves. The British Institution closes a very short time after the opening of the Academy, so that necessarily the subscribers are unable to go to the British Institution until nearly the termination of their exhibition.

387. What would be the objection to making a separate regulation with regard to the Academy and the British Institution?—An arrangement might be made for the committee to select from the British Institution; I can see no other plan. And then if we do that we trench upon what I have said before is a principle feature of the institution, namely, the right of selection by the prizeholder.

388. Mr. *Ewart.*] Is not the disadvantage which you state (as the possible result of having an earlier distribution) somewhat remote and improbable; is it not rather unlikely that any person would have the power of choosing a picture of his own?—It is remote, certainly; individually, I think it would hardly ever occur; but still that is the reason.

389. Would it not be a very desirable thing, if possible, to hold the annual meeting for the distribution of prizes before the galleries of the different exhibitions are opened, so as to give a free scope of choice to all the prizeholders; do you not think that by antedating the annual meeting, you would give a greater scope and enlarge the field of selection for the prizeholders?—It would give the opportunity for what are vulgarly called jobs; I being a prizeholder for example, knowing a very indifferent painter, might commission him to paint me any subject I wish, and to send it into the Academy or any other exhibition precisely at the amount of my prize, thereby of course putting a large sum of money into my friend's pocket, unless I should be wicked enough to keep some of it back to myself, when that sum ought to have gone as a reward for a much better picture. It is simply this consideration which induces the committee to defer their public distribution until the time at which it is now fixed.

390. Would not the great majority of the prizeholders rather wish to select the best painting than to make such a collusive engagement as you have mentioned?—Certainly; it is simply a possibility.

391. In your judgment is it a possibility which would counterbalance the advantages that would result from opening the field much more extensively?—It has been thought so by the committee.

392. *Chairman.*] They have never, in fact, tried the experiment?—Never.

393. Mr. *Ewart.*] In the cases of certain provincial societies (where the committee select the prizes) have you ever heard that collusion has occurred between some members of the committee and the painters?—I think I have seen accusations of such in the public prints, but of my own knowledge I cannot speak of that.

394. *Chairman.*] You know of no instance, under your arrangement, of collusion existing between the prizeholder and the painter?—I have heard whispers of such things, but I do not know of any instance.

395. Mr. *Ewart.*] You think that the possibility of the imputation of collusion between the committee and the artist would be an objection to deputing the power of choice to the committee?—That is simply one of the objections.

396. *Chairman.*] The evil is stated to have occurred in the case of a provincial art union, where such a power of selection is given?—I believe so.

397. You stated that as one of the objections; will you state what other objections occur to your mind against the adoption of that plan?—Those to which I referred in my last examination, that of interfering with the prizeholder's right of choice, which right of choice we are led to think induces him to inquire into works of art, and to converse more upon the subject with his friends, than if a picture were at once given to him as his prize: moreover, from the circumstance that when a picture is absolutely presented to a prizeholder it may be of that description which he does not like, and we have heard, in societies where this latter arrangement is pursued, of pictures being exchanged by parties, and sold, to the injury, probably, of the painter, simply because he did not like the subject.

398. Mr.

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398. Mr. *Ewart.*] Do you know whether the prizeholder, having the choice, has ever taken advantage of the opinions of eminent artists to assist him in his selection?—I know of several such cases.

399. It is always open to him if he chooses to take advantage of their opinion?—Always; we always recommend it first. If the Committee will allow me, I will read a passage from the report of the last year, 1843, upon that subject; speaking of the exhibition, it says: "The selection was unquestionably superior in character to that of former years, and included many works of very great merit. Again, however, the committee would impress upon such of the subscribers as may obtain the right of choice, the importance of using the greatest care in exercising it judiciously. They would urge upon such of them as may not have had opportunities of acquiring a knowledge of what constitutes excellence in works of art, to seek the aid of others, and so improve their own judgment. Knowledge, on which good judgment must be founded, cannot be obtained without effort. To enter fully into the merits of a work of high art, requires a course of study which, though full of interest and delight, is not generally pursued. To the eye which is ignorant of a higher effort of mind, even a gaudy worthless drawing possesses attractions; but these speedily disappear when superior works have been contemplated, and are understood, though the latter, viewed in the first instance, had, perhaps, been less pleasing. Sir Joshua Reynolds describes the mortification he endured when he discovered how little was the effect produced upon him by the first sight of Raffaelle's paintings in the Vatican, knowing full well that this resulted simply from his own comparative ignorance, and his want of capacity at once to understand and feel them." Relative to the exhibitions, I would hand in a table, showing the number of figure subjects and the number of landscapes selected in each year by our prizeholders, wherefrom it will be seen that a greater number of figure subjects has been purchased of late years.

400. Mr. *B. Wall.*] Can it be seen from that statement from what exhibitions the pictures have been selected?—Yes; this list shows that.

[*The following Statement was put in:*]

YEARS			1837.		1838.		1839.		1840.		1841.		1842.		1843.	
			No.	£. s.	No.	£. s.	No.	£. s.	No.	£. s.	No.	£. s.	No.	£. s.	No.	£. s.
Royal Academy.	Figure Subjects	Amount of Prizes	1	100 –	5	175 –	3	130 –	4	325 –	12	691 5	37	2,526 5	28	2,146 10
		Added	–	– –	–	171 10	–	20 –	–	32 –	–	245 12	–	145 13	–	141 18
	Landscapes	Amount of Prizes	2	70 –	–	– –	7	260 –	7	318 15	22	544 8	31	1,045 15	27	977 15
		Added	–	35 –	–	– –	–	75 –	–	45 15	–	104 5	–	213 3	–	65 10
		TOTAL	–	205 –	–	346 10	–	485 –	–	721 10	–	1,585 10	–	3,930 16	–	3,331 13
Society of British Artists.	Figure Subjects	Amount of Prizes	–	– –	1	10 –	–	– –	–	– –	11	365 –	39	1,033 5	32	1,045 –
		Added	–	– –	–	11 –	–	– –	–	– –	–	19 8	–	225 10	–	213 5
	Landscapes	Amount of Prizes	7	171 –	5	85 –	5	110 –	13	302 12	33	838 –	51	1,290 10	47	1,365 –
		Added	–	14 2	–	19 –	–	35 –	–	95 5	–	80 15	–	146 8	–	282 2
		TOTAL	–	185 2	–	125 –	–	145 –	–	397 17	–	1,303 3	–	2,695 13	–	2,905 7
British Institution.	Figure Subjects	Amount of Prizes	–	– –	2	75 –	–	94 10	3	135 –	4	122 15	13	700 –	16	492 12
		Added	–	– –	–	10 –	–	– –	–	15 5	–	28 10	–	258 9	–	46 –
	Landscapes	Amount of Prizes	–	– –	–	– –	1	– –	4	100 –	7	150 –	12	385 –	17	602 15
		Added	–	– –	–	– –	–	– –	–	11 10	–	62 15	–	106 15	–	66 13
		TOTAL	–	– –	–	85 –	–	94 10	–	261 15	–	364 –	–	1,452 4	–	1,208 –
Water Colour Society.	Figure Subjects	Amount of Prizes	–	– –	–	– –	–	– –	1	25 –	3	70 –	8	168 12	6	127 –
		Added	–	– –	–	– –	–	– –	–	6 10	–	8 15	–	3 10	–	25 7
	Landscapes	Amount of Prizes	1	9 9	1	25 –	1	10 –	7	142 12	5	274 16	40	853 6	26	552 17
		Added	–	– –	–	– –	–	– –	–	30 13	–	92 14	–	137 4	–	100 5
		TOTAL	–	9 9	–	25 –	–	10 –	–	204 15	–	446 5	–	1,162 12	–	805 9
New Water Colour Society.	Figure Subjects	Amount of Prizes	–	– –	1	50 –	3	45 15	2	20 –	11	420 –	21	422 15	21	228 18
		Added	–	– –	–	5 –	–	15 –	–	2 –	–	25 5	–	45 17	–	57 12
	Landscapes	Amount of Prizes	2	35 –	–	– –	2	40 –	1	10 –	9	127 12	17	370 –	14	367 5
		Added	–	2 12	–	– –	–	11 –	–	– 10	–	13 5	–	27 15	–	21 6
		TOTAL	–	37 12	–	55 –	–	111 15	–	32 10	–	586 2	–	866 7	–	675 1

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401. *Chairman.*] That will determine the different descriptions of painting as well as the different prizes?—Yes.

402. You mentioned in your statement figured drawings, or figures forming one class and landscapes another; have you classified figures into historic, and what are generally called cabinet pictures?—It is not so divided.

403. Would you be enabled to classify them under those heads?—I fear it would be very difficult. There is a statement which I have here, from the Art Union of Scotland, which makes that division; I will hand it in, if the Committee pleases.

[*The following Paper was put in:*]

DESCRIPTION of PICTURES purchased by Prizeholders in the ArtUnion of *Scotland*, from the Year 1838 to the Year 1844.

In what Year.	Number of Landscapes.	Number of Marine Subjects.	Number of Figure Subjects.	Number of Still-life Subjects.
1838 and 1839 - -	44	18	11	—
1839 and 1840 - -	36	9	8	1
1840 and 1841 - -	26	9	9	—
1841 and 1842 - -	63	16	7	—
1842 and 1843 - -	29	5	13	2
1843 and 1844 - -	23	9	8	—
	221	66	56	3

Edinburgh, 31 May 1844. *John Mundell*, Secretary.

404. You have stated that you have given commissions for the execution of works in bronze; will you state to the Committee with what success, in reference to the artist in the first instance, and in reference to the subscribers in the second?—With reference to art and the artist, I should say, with great effect; in a mechanical point of view the art of casting in bronze was but little understood in England by the artists employed. Mr. Edward Wyon, who was employed in the first instance, found it difficult to obtain proper castings; he succeeded, however, in perfecting a very fine work, to which I might refer the Committee, it is Flaxman's group of Michael and the Archangel, and he is now prepared to execute works of that sort with much less difficulty. I believe he would be willing to give evidence to that effect to the Committee, if called upon. The same thing occurred with Mr. Woodington, who executed the second, the Nymph and Child, by Westmacott; he improved very considerably as he progressed, and he has now made an arrangement to execute such works. Many bronzes were sold in England, and are sold, chiefly obtained from the Continent; so that I consider we have opened a source of employment for industry in this country likely to prove advantageous. In the present year we selected a marble head of Hebe, by a Mr. Gatley, chosen by a prizeholder of last year, and we commissioned Mr. Hatfield, an artist in bronze works, to execute it.

405. Do you prescribe to these artists any particular scale for the execution of their works, or is it left to their choice?—We prescribe the size.

406. Mr. *M'Geachy.*] Is the last the size of the original?—It is. In one instance, anxious to obtain an original work, we advertised that the committee were ready to purchase, at the price of thirty guineas, a model of a specified height, either of a single figure or of a group, which might be exhibited at any of the London exhibitions of that year, for the purpose of casting it in bronze. Several figures and groups were exhibited by artists, of the size, and in accordance with the arrangement suggested; but no one of them was sufficiently approved of by the committee, to induce a selection. They, however, still contemplate the production of original works by living artists for this purpose.

407. *Chairman.*]

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407. *Chairman.*] What were the sums given to each of the artists whom you have mentioned for their respective works?—Mr. Wyon received 340*l.* for 21 bronzes, including the preparation of the model; and Mr. Woodington 349*l.* for the same work.

408. Were these bronzes distributed among the prizeholders, or confined to one single prizeholder, and copies made, and how were they approved of by the prizeholders?—Twenty copies were distributed as prizes, and excepting I think in one instance, they were appreciated by those who gained them.

409. At what rate were they valued as prizes?—The sum of 400*l.*, if I remember rightly, was appropriated at the general meeting for the production of the 20 bronzes; but the bronzes themselves were not individually pointed out as of any particular value. The cost of each of the Michaels was 16*l.*, including the model.

410. Of each copy?—Of each copy.

411. What was the cost of the Nymph?—Very nearly the same.

412. And of the Bust?—That did not require a model. The cost of each will be 10*l.*

413. That cost was intended to cover, not only the execution of each, but the original price given for the production of the model?—It was. The price was settled, I may say, by tender; at least the artists undertook for these two before they commenced their work.

414. Was it put up to competition, or was the selection left to the council after the production of the work?—One or two artists were consulted by the council, and ultimately one was selected by the council to execute the work.

415. This not being an original work, but a copy on a smaller model, of course the price would be much less than if you were to give the subject for composition to the artist originally?—It would. We paid something for the copyright in one instance, that of the Flaxman; but still not so much, of course, as the production of an original work would have cost.

416. There is considerable difference in the merit of the three; was that taken into account; was there a particular scale prescribed as to treatment, height, and form?—The artist was consulted as to the sum at which he would execute a specified work of a specified size, and the merit of the artist being known, the committee accepted, or otherwise, the price proposed by him.

417. Were there many who answered the invitation of the council and sent in proposals?—No general invitation was issued; they simply consulted an artist, and submitted to him the figure required to be produced, and desired him to say at what sum he would undertake to make a reduced model of it, and deliver twenty-one bronzes.

418. What effect has that had upon the casting of bronzes generally; has it encouraged a similar description of production on a general sale?—I have not heard of such an effect as yet: we know that these artists are now ready to undertake such works, and they were not ready before.

419. You state it was the first time the artists you have mentioned had directed their attention to that description of work with the success which has attended their present productions?—It was, in the case of Messrs. Wyon and Woodington.

420. Can you state to the Committee any ground for the difficulty you state to have formerly existed; are you aware of any that these artists met with which were not removable by other circumstances, as well as the encouragement of the Art Union?—I suppose it was simply a want of practice on the part of the casters.

421. That arose from the want of encouragement on the part of the public?—Yes.

422. And their attention not being sufficiently directed to that line?—Exactly.

423. Are you not aware that there are large purchases annually made by the British public from the French school, of bronzes?—I am.

424. To what do you ascribe the little encouragement given to English art as contrasted with French in that particular?—Probably from the notion that English artists are unable to produce such, and from the fact that very few are produced by them or exhibited for sale.

425. You state that there are very few exhibited for sale of the superior description of bronzes; is it not the fact that almost all our bronzes are extremely

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extremely inferior to those of either the French or the German school?—I have seen many French bronzes inferior to those produced by the Art Union.

426. Are you aware of the difference of expense between England, France, and Germany, in producing works in bronze?—From inquiry in France and Belgium chiefly, I find that they can be produced at much less cost there than here.

427. Was it the intention of the Art Union to continue that mode of encouraging art?—It was.

428. Have you directed your attention, or has the council directed its attention, to modelling in ivory and in wood, and in other materials, as well as bronze?—Yes, they are anxious to aid in producing a school of modellers for such works.

429. You stated that there was one exception, in which it had not met with approval on the part of the subscribers; was that at the beginning or at a later period?—It was by a prizeholder who had gained one of the first bronzes.

430. On what ground was that opposition shown?—He simply disliked the material, and was anxious to exchange it.

431. Mr. *Escott.*] How long have you turned your attention particularly to works of art?—During the whole of my life I have found delight in them.

432. Have you any profession?—I am an architect, a fellow of the Royal Institute of Architects.

433. How long have you been in business as an architect?—About 16 years, including the time I was a pupil.

434. How long have you been in the profession on your own account?—Nine years.

435. Do you not find the management of this Art Union as honorary secretary very much interfere with your profession?—It requires considerable extra exertion. I never allow matters of this sort to interfere with my professional business: I constantly devote much of the night to matters of this description, simply from a desire to do good.

436. Are you aware that there is a great difference of opinion as to the beneficial effects of art unions?—I believe the majority of artists are satisfied that they have beneficial effects. Many artists differ as to the best mode of conducting them, but I meet with very few artists who oppose the principle as disadvantageous.

437. You think there are but few artists who object to the principle of the Art Union?—I think so.

438. Are you aware that there are many eminent artists in London who object to the principle?—None with whom I am acquainted; I have heard that some artists do object to the principle.

439. Are you aware that some eminent artists think art unions prejudicial, instead of beneficial to art?—I believe some do. I have conversed with a great many artists upon the subject, and the majority of them unquestionably consider that art unions are doing much good.

440. Have they been first-rate artists?—Several of the Royal Academicians have agreed in that opinion with me.

441. But by that answer you do not mean to imply that all the Royal Academicians are first-rate artists, do you?—I hardly feel called on to pronounce upon their merits.

442. I should like to know whether there are not many Royal Academicians who are very second-rate artists indeed, or, perhaps, something lower even than that?—I believe the majority of them are eminent artists.

443. Now, with respect to the value of these works, I think I understood you to say that when you gave the value, you merely took the prices at which they were sold?—Exactly.

444. Do you consider the prices at which they have been sold under the patronage of this art union system to be a fair criterion of the value of works of art?—I believe in many cases that larger prices have been put upon pictures than I, as an individual, should have been willing to give for them; but I do not know that the prices have been higher because of the existence of the Art Union.

445. As to that case, in point of fact, you mean that pictures have been sold beyond what you think their value?—There are many cases of that kind.

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446. Is the effect of the Art Union generally to increase the sale of pictures?—It is.

447. Is not that the object of the Art Union?—That is one of the means by which it seeks to effect its great object.

448. Is it not the principal means?—The principal means.

449. Must not the necessary tendency of that be to raise the value of pictures beyond what would otherwise be their market value?—If there be a great demand for an article, its value is necessarily kept up beyond what it would be if there were a small demand.

450. So that the artificial demand created by the Art Union raises the price of pictures beyond their value?—I do not know that.

451. Mr. *Ewart.*] Is it an artificial demand?—I do not understand what is meant by the word.

452. Mr. *Escott.*] As I understand you to say the object of the Art Union, and one of the principal means by which, through the Art Union, you encouraged art, was by the increased sale of pictures?—Our great object is to induce a love of art, and for the attainment of that object, one of the chief means is the distribution of a number of pictures and other works of art.

453. And the increased sale of pictures?—Yes.

454. Must not the necessary effect of that increased sale be to raise their price beyond their intrinsic merits?—That would be to suppose that the demand was greater than the supply, which I do not think is the case.

455. In point of fact, the supply is greater than the demand, is it not?—Yes.

456. Then anything that increases the demand, raises the price, does it not?—Yes; but it may not raise it beyond the proper price.

457. What do you mean by the proper price?—Beyond the value of the pictures.

458. What do you mean by the proper price?—The fair price.

459. What do you mean by the fair price?—That sum which an artist should receive as a remuneration for his labour and skill.

460. How do you settle the sum which an artist should receive for the employment of his time?—That must be settled by the estimation in which he is held by the public.

461. But the estimation in which he is held by the public, without the Art Union, as I understand you, would not enable him to sell his pictures?—There is not sufficient private patronage in England to maintain our artists; young artists, at all events, are mostly looking at this time to the fund subscribed by the multitudes of the Art Union; and, insomuch as it is necessary that there should be rising artists, it is necessary that rising artists should be encouraged, and therefore, even on this account alone, it is desirable that these sums should be subscribed for the purchase of their pictures: it is a precarious profession, as I find from the result of my inquiries, and if the encouragement of the fine arts be desirable in a country, if they aid morality, develop man's powers, and advance civilization, this, as a mean of establishing the profession on a less precarious footing, and affording its members encouragement, must be admirable and advisable.

462. Do not you think that many of those pictures, the works of second-rate hands, have obtained a much higher price than they are worth, owing to the encouragement of the Art Union?—I have said that in many cases pictures have received larger prices, than I, as an individual, would have given for them.

463. Just give your opinion upon it at once; is it not your opinion, as a judge of art, that you could point out a great number of pictures in these catalogues that have been sold for a greater sum than their value?—Some of them have.

464. Now, with respect to the engraving you were asked about just now, you were asked whether, in the judgment of eminent engravers, that would be considered a good engraving or not. Just give a distinct answer to the question, what is your opinion upon it?—I believe it to be a very fair engraving; I do not think it is equal to the engravings of Woollett or of Strange, still it is in my opinion a good engraving.

465. Mr. *M'Geachy.*] Is this engraving here taken from the copper-plate?—I believe it is from the electrotype; but I am unable to say with certainty.

466. Mr. *Escott.*] I think you said just now, in answer to a question that was put to you, that criticisms in newspapers were very beneficial?—They serve to awaken discussion; I do not mean to say they have always been excellent.

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467. Is it not rather notorious among the best judges of art in the country, that if you want an absurd opinion on the merits of an exhibition, you must go to a newspaper to find it; is not that the case?—I think newspaper criticism has considerably increased in value. I think the reviews of the present year's exhibitions have shown considerably more judgment on the part of the reviewers than was the case formerly.

468. Then you think they are better than they were; but the question is, has it not been a common observation among the very best judges of art that newspaper criticism has been the most erroneous?—I do not think that should be received in an unlimited sense; there have been many foolish reviews, certainly.

469. Is it not quite common, in turning to a newspaper criticism upon an exhibition, to see the finest works in the exhibition passed over unnoticed, and works of very inferior merit praised?—That is sometimes the case.

470. Then that being the case, you do not, I suppose, think that these, which are commonly called the organs of public opinion, are the safest guides in questions of art and taste?—No, they are chiefly valuable as leading to inquiry and discussion; to some of them I should be quite willing to defer.

471. To some newspapers?—To some of the reviews; I should be quite willing to trust to them, because I constantly find their reviews agreeing with my own notions.

472. Mr. *Ewart.*] When you come into the market to purchase pictures for the Art Union, you do so as any purchaser has a right to do, and not with the view or the result of creating an artificial demand?—Exactly.

473. You simply exercise the common right of entering the market and purchasing the article; you do not thereby create an artificial demand, any more than an individual who enters the market and purchases the article?—When one of our prizeholders goes to an artist relative to a picture, the artist may or may not know that he is connected with the Art Union; moreover, a picture cannot be selected by our prizeholders unless the price of that picture has been forwarded to the keeper of the gallery before the opening of the exhibition; if the artist put on his picture an exorbitant price, he would be very likely to lose the sale of it, because there are more pictures than are required, and if a man has a 50 *l.* prize he will endeavour to get the best picture he can for his 50 *l.*

474. Mr. *M'Geachy.*] Do you mean to say that the price put upon the picture by the artist is without any relation to its being bought by the Art Union?—Without the least necessary connexion; the price he puts upon it regulates the sale of the picture to the public also.

475. Mr. *R. Colborne.*] I see in the catalogue that the prices of some of the pictures are less than the amount of the prizes; in some cases as much as 15 guineas; I want to know what is done with that surplus money?—The sum so unexpended merges into the funds of the society.

476. Mr. *M'Geachy.*] The prizeholder loses the 10 *l.*, or whatever it is?—Exactly: if he choose one of 60 *l.* and is entitled to one of 70 *l.*, he loses the additional sum.

477. Mr. *R. Colborne.*] You would not allow him to take a smaller picture in addition, to make up the sum?—No; that has been urged upon us at times by the prizeholders, but insomuch as the committee wish to appropriate portions of the sums subscribed to all descriptions of pictures, such an arrangement as that proposed could not be assented to because it would interfere with their desire; if instead of buying a 400 *l.* picture, for example, a prizeholder might choose to buy four pictures of 100 *l.*, then the certainty which we hold out to artists of the purchase of one 400 *l.* picture in the course of the season would be destroyed.

478. Mr. *B. Wall.*] Would it not be more for the interest of art that in the event of a prizeholder being entitled to a prize of 50 *l.*, and only taking a picture of 40 *l.*, the remaining 10 *l.* should be given as a premium to the artist, rather than that it should go into the sinking fund of the Art Union?—The committee of the Art Union of London have commenced a reserved fund, which depends chiefly upon these sums and upon the profits from the catalogues sold at the exhibitions, and this fund is annually reported to the subscribers. It was established for the purpose of securing the committee in the first instance in respect of the prospective engagements which they were obliged to make with engravers; and in the next, of ultimately affording aid to art in the abstract, without reference to the pecuniary claims of the subscribers.

479. Mr.

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479. Mr. *Escott.*] You said, in answer to a question just now, which was put by an Honourable Member, that it was not the fact that the Art Union created an artificial demand; and you gave, as a reason for what you then stated, that it was because the price was fixed by the artist before the picture was exhibited?—That was not the reason I gave.

480. I understood you to say just now that one of the great means for aiding art was the increased sale of pictures occasioned by the Art Union?—Exactly.

481. How can the increased sale of pictures exist without an increased demand for pictures?—There is an increased demand.

482. That increased demand is excited by the Art Union?—Exactly.

483. Mr. *Ewart.*] But it does not follow that that is an artificial demand?—No.

484. Every new purchase of a work of art by an individual who goes into the market creates an additional demand; but it does not follow that that is an artificial demand?—Certainly not.

485. Mr. *Escott.*] How do you make out that the demand caused by the Art Union is not artificial?—I do not think it is any more artificial than a demand by a private individual. The subscribers are all anxious to buy pictures; but their means will not enable them, individually, to do so; and by subscribing collectively, they are able to buy works of art.

486. *Chairman.*] Is not that very similar to the operation that takes place in clubs, where a certain number of individuals who cannot separately obtain certain enjoyments beyond a certain extent, combine together to obtain those enjoyments to a greater extent in common?—Yes.

487. Is not one of the effects proposed by the Art Union the diffusion amongst the community of a knowledge and love of art?—That was the great object of those who established the Art Union of London.

488. The diffusion of this love and knowledge of art produces a demand for art, which otherwise perhaps would not have existed?—Exactly.

489. This demand for art, which otherwise would not have existed, do you consider an artificial or a natural demand?—It is somewhat difficult to understand the meaning that is applied to the word artificial.

490. Then, without defining the precise meaning of the word artificial, do you not think that such a love of art, which is thus inspired in the community, is of advantage to art generally, and that art is advantageous to civilization?—I think it is advantageous to art, and that art is of the greatest advantage to civilization.

491. In that point of view, you think that the art unions are, generally speaking, of advantage to both?—I think they are.

492. Mr. *Escott.*] You think that it is for the advantage of art and civilization that inferior pictures should be sold for more than they are worth?—Certainly not.

493. Mr. *M'Geachy.*] Do you think that that is a consequence of the Art Union?—No, not a necessary consequence.

494. Mr. *Escott.*] Whether necessary or not, did you not just now say it was a consequence of the operation of the Art Union of London?—I said there had been some such cases; these are but the abuses of the system.

495. Mr. *Ewart.*] As the art unions improve, it is to be hoped that then any little error which marked their early formation will disappear?—I consider that this evil would cure itself. When the public have become more educated in art than they now are, of course they will then choose the best pictures.

496. Mr. *Escott.*] Do you think it is a little error, in the operation of art unions, that pictures should be sold for more than they are worth?—If that were the rule and not the exception, I should say it was a great error.

497. Mr. *Ewart.*] Is it constantly occurring?—I think not.

498. *Chairman.*] Does not it occur at times, without the intervention of any art union, that paintings are purchased for more than their value?—Certainly.

499. Would not that militate in some degree against all exhibitions, and the purchase of paintings by the public at such exhibitions?—It would. Every person who now purchases from the exhibitions in London is asked the same price for a picture that an Art Union prizeholder would be asked.

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500. And is liable to make the same mistakes that a person would make in applying to the purchase of paintings the prize he has received from the Art Union?—Certainly.

501. Mr. *Escott.*] Will you explain how it can be the effect of exhibitions to give a fictitious value to bad pictures?—I have not said it did do so. I state that at the present moment an individual going in to purchase a picture at any of the public exhibitions will find the same price attached to each picture as a prizeholder in the Art Union would find; and if he think it too much, he may offer less, and so may a prizeholder in the Art Union.

502. So that the effect of a public exhibition necessarily goes, in your opinion, to add to the value of inferior pictures?—No, I have not said so.

503. Would it not rather by comparison raise the better pictures?—Certainly.

504. Mr. *R. Colborne.*] Do you consider that since the institution of art unions there have been higher prices put upon inferior pictures before they are sent in, or when they are sent in, than before; have you any means of judging of that?—I have not. I believe the public exhibitions of pictures have improved since the establishment of the Art Union of London.

505. You do not think they have put higher prices on the chance of their being taken by these prizeholders?—I do not know that they have done so: it is probable that they have.

506. *Chairman.*] Would you say that the purchase of inferior works of art, under the administration of art unions, may arise from a circumstance, which might take place without their existence, namely, that certain individuals receiving large sums of money, on the condition of purchasing works of art, and not having the competent information for the purpose, have misapplied these sums, which would not have been the case under ordinary circumstances?—In some cases that has occurred; whenever inferior works of art have been selected, that must necessarily have been the case; that is, I suppose, a prizeholder, if he had known better, would not have selected an inferior painting.

507. Mr. *Escott.*] Have you been at the exhibition of the Royal Academy this year?—I have.

508. Do you think that the exhibition of the Royal Academy this year is superior to the exhibitions you have seen before the establishment of art unions?—I think there are a greater number of good pictures than were usually seen there before the establishment of art unions, so far as my memory will serve.

509. Do you mean by good pictures, pictures of the first degree of excellence among those produced in our country at the present time?—Works of genius are always very scarce, and necessarily so; but I mean there are more painters at this time exhibiting good works than were formerly to be found.

510. Then, I take it, you mean works of moderate excellence?—There are never many of supereminent excellence in a periodical exhibition.

511. Do you think that the number of those which you would call works of supereminent excellence has been increased or diminished, that is, comparing the exhibition of the Royal Academy of the present year with those of former years?—I cannot understand that the opportunity afforded for the sale of a large number of second-rate works would in any way prevent the production of first-rate works, if there be men capable of producing them in the country; but rather the contrary, young artists being led, as I am able to state positively they have been led, by the sale of two or three small pictures in one year, to attempt something greater the next year. I would say, therefore, it is more likely we should lead men gradually to produce first-rate paintings.

512. What I want to know is, whether in point of fact any works that you consider of supereminent excellence do appear in the present exhibition?—I consider there are.

513. You think there is a greater number in the present exhibition than you remember to have seen in former exhibitions?—I would not say that.

514. Mr. *Ewart.*] Do you consider it is very desirable to encourage rising young artists of the present day?—Certainly I do; and have worked hard in furtherance of that desire.

515. Do you think that there is this distinction to be drawn between them and the artists of an earlier period, that the young artists of the present day travel

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travel more abroad and have greater opportunities of seeing foreign works, ancient and modern, and that they pay more attention to design, while the former artists of England paid more attention to effect?—Exactly so; and I believe the establishment of the Art Union of London has led many artists to travel, and to study more than they otherwise would have done.

516. They go more deeply into the principles of design, do they not?—Yes.

517. At the recent exhibition of the cartoons did not the talent for design appear to exist more among the younger artists?—Yes.

518. Was not the probable cause of that, that they had been much more abroad than the elder artists of England?—It might be so: still we are not aware that many of the elder artists exhibited. With regard to the cartoons I would say, I have been told by artists themselves, that they would not have been able to devote their time and send a cartoon to the exhibition, if they had not sold one or two pictures in the previous year to the Art Union of London. I have been told by artists who exhibited even in the present year larger pictures and works of greater taste and finish than they had before done, that they had been enabled to effect that, and that they had been encouraged to attempt it, by the sales which they had effected previously with the London Art Union.

519. Mr. *Escott.*] Will you give me your opinion as a judge of art on the merit of the exhibition of the cartoons; do you think it was creditable to this country?—I think it was. I am unwilling to pretend to great judgment in matters of art.

520. Do you think there was a large proportion of works of very great merit there?—Considering the few inducements which artists have in England to draw the life size and to study design, I think it showed the existence of great talent in England, and talent, the reputation of which was refused to English artists.

521. Have not English artists the opportunity of drawing from life if they choose to avail themselves of it?—I was not speaking of that; I was speaking of life size.

522. *Chairman.*] Is it not generally supposed that in consequence of the interruption given by the notice of the Treasury to the council of the Art Union of London, several artists have felt considerable embarrassment?—Many artists have felt it, and feel it still: I have received letters, and very strong letters, from many parts of the country to that effect.

523. Could you give a statement to the Committee of the number of these artists who have been thus looking to the distribution of prizes from the Art Union; I mean from your own knowledge?— Since the last meeting of the Committee, four or five artists, members of all the different societies of London, have stated to me their opinion that if art unions are now stopped, the greater proportion of the pictures at this time exhibiting must go to auction rooms, and be sold at considerably less than their real value.

524. Is not that rather an unwholesome state of art, which leaves so large a proportion of the younger artists of the country to depend upon the contingency of subscriptions, entered into at particular periods of the year?—It is so; but it results from the want of a due appreciation of art, and a love of art, on the part of the public. I do not mean to say that sales to private individuals are less than they were before the establishment of art unions; the result of my inquiry shows the contrary; it is, that the sales to individuals have increased with the sales made to the prizeholders in the Art Union; but the private sales have never been sufficient to maintain the whole of the English artists.

525. Mr. *Escott.*] Do you think that if some of the pictures found their way to the auction rooms, instead of falling below their value, they would just find their real value?—They would not supply a sufficient remuneration to the artist for his time, and, most likely, for the ability which is exhibited in them.

526. *Chairman.*] Then there has been a greater amount of production during the last year than could have been expected, unless there had been a subscription to the Art Union: in case the subscriptions fell off from any other cause than that which did arise, in other words, if the application of the subscriptions had been interrupted by any other cause than that of the notice of the Treasury, would not the same evil consequences to artists have followed?—I do not think there are more pictures now being exhibited than there were four or five years ago. There are no more galleries, but we have secured the

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sale of a larger number of the pictures annually exhibited than was formerly the case. I do not think there are more pictures now exhibited than there were before the establishment of the London Art Union.

527. Mr. *R. Colborne.*] You say that the pictures would go to auction rooms and be sold for less than their real value; was that the case before the art unions?—Yes; or back into the studies of the artists themselves, there to hang against the wall.

528. *Chairman.*] You say that the purchase of paintings unconnected with the Art Union has increased?—Yes, I am so informed.

529. Do you attribute that to the influence of the art unions?—I do.

530. Might it not arise from other causes, such as a greater diffusion of knowledge and love of art?—But the diffusion has been aided at least by the establishment of the Art Union.

531. Mr. *B. Wall.*] Have you any means of knowing whether the sale of pictures at the Academy and other exhibitions has increased or decreased, with the exception of those that have been purchased afterwards by subscribers to the Art Union?—I am informed that at the New Water Colour Society, for example, sales have constantly increased with the increase of the subscriptions to the Art Union.

532. Mr. *Escott.*] Do you not think that there is rather a better taste in the public with respect to water colour drawings than pictures?—I do not know why they should have a better taste in one than the other.

533. Do not you think it is shown by this catalogue; do not you think from this catalogue you can derive evidence that they have made a better selection from the water colour drawings than they have of the pictures?—I think it has happened so.

534. *Chairman.*] Do you attribute that to the individual choosing, or to a better collection of objects for choice in the water colour exhibition than in the oil?—I think the latter may be the reason. There are very few bad water colour drawings exhibited at the water colour societies, care being taken by the members to keep the exhibition good.

535. The English school of water colour drawings is generally supposed to be superior to that of other countries, is it not?—Yes.

536. And proportionably superior to the school in oil?—The advance has been more evident. The water colour draftsman has looked very hopefully to the art unions for encouragement.

537. Have you seen any result produced by the encouragement given to compositions in outlines, of a beneficial nature to art?—I think it has tended to direct the attention of the artist to design and drawing, apart from colour. It has shown the necessity of drawing from the figure.

538. Have you seen any proof evinced by an improvement in drawing or design among artists such as you would attribute chiefly to that cause?—I can hardly speak to that.

539. It has not been sufficiently long in operation to enable you to judge?—No, not to produce any apparent result.

540. Mr. *Escott.*] Could you name any artists of eminence whom you happen to know are opposed to the existence of the London Art Union, and who think it prejudicial rather than beneficial?—Nearly all the artists with whom I have been in connexion at all are favourable to it.

541. Can you name any who are opposed to it?—I do not remember the names of any who are opposed to art unions although they may differ as to the mode of conducting them.

542. Do you know what Mr. Etty's opinion is on it?—I have never heard.

543. Do you know what Sir Augustus Callcott's opinion is on it?—Judging from the facilities he has afforded the committee, and his letters to us upon various occasions, I should think he must be favourable; but I have had no opportunity of learning positively.

544. Do you know what Mr. Stanfield's opinion is?—In the same manner, Mr. Stanfield has given considerable assistance to us in the production of this engraving from his picture.

545. Do you know his opinion as to the general effect of it?—No; but I know that Mr. Uwins, Mr. Abraham Cooper, Mr. Wyon, Mr. Collins, Mr. Eastlake, Mr. Hevelstone, Mr. Martin, Mr. Haydon, Mr. Barry, and others, are favourable

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favourable to it. Sir Martin Shee, P. R. A., has been a subscriber from the foundation of the society.

546. Do you know Mr. Landseer's opinion on it?—I do not.

547. Do you know Mr. Say's opinion on it?—No, I do not.

548. Do you know Mr. Dewint's opinion on it?—I have been often in communication with Mr. Dewint, and have never heard him express an opinion adverse. He afforded us aid in the same manner as the other gentlemen I have named, when the engraving from Mr. Hilton's picture of Una and the Lion was going on.

549. *Chairman.*] You are aware that a petition was presented from a great body of artists in favour of art unions, are you not?—I am.

550. Subscribed by upwards of 300 persons?—Upwards of 400.

551. And among whom were several of the members of the Royal Academy?—I am told so on the best authority.

552. Are you acquainted with the constitution and operation of art unions in America?—The Apollo Association, for the promotion of the fine arts in the United States, incorporated May 7th, 1840, has been named by a recent Act of the legislature of New York, "The American Art Union." Professional artists are not allowed to act in the committee: the subscription is five dollars. The committee of management, 15 in number, purchase works of art by American artists; these are afterwards distributed by lot; each subscriber receives an engraving. The society accepts donations of paintings and other works of art. The number of subscribers in 1843 was 1,452. The works distributed were 46 paintings and five plaster casts of an equestrian statue of Washington. I would add, that we are in communication with the secretary of this association, who has offered to act as the local secretary in America for the London Art Union.

553. Are you acquainted with any other art unions in America besides that you have mentioned?—I am not.

554. Nor of any in any part of the East Indies, or of our Western settlements in Canada, or the West Indian islands?—I do not know of any; as I have stated before, we have local secretaries in some of those places.

555. Have you been in communication with any of the continental art unions?—We have; we were about to establish a correspondence in Paris, but that at present is delayed.

556. Could you furnish the Committee with any list of the art unions existing abroad?—I will endeavour to do so.

557. Mr. *Escott.*] When was it you were first apprized that the Art Union was contrary to law?—It was first stated publicly at the commencement of 1843.

558. Who was it publicly stated by?—It appeared in the shape of a short paragraph in the newspapers, which created considerable consternation, and led various parties to take opinions from counsel, but the committee of the Art Union of London did not do so; at that time these opinions were conflicting, and, ultimately, the matter subsided, and all parties seemed satisfied that the question was at rest. Our subscribers decreased in that year slightly, partly in consequence, as we believed, of this excitement, but the matter being laid at rest, they subscribed very largely in the present year.

559. Have you any knowledge of the source from whence that newspaper paragraph proceeded?—I have not. I remember the printsellers or publishers took the opinion of Mr. Serjeant Talfourd, but that I think was after the appearance of this short paragraph, which opinion was a statement of the illegality of art unions.

560. Was it in all the newspapers?—I believe it went the whole round of them.

561. You say you have no knowledge of the source from which it came; have you any strong suspicions about it?—No, I have not: that is, with regard to the first paragraph; but I suppose it was the same parties who took the opinion of Mr. Serjeant Talfourd, the printsellers.

562. Do you imagine they were parties who thought themselves interested in putting down the Art Union?—They are now endeavouring to put down art unions generally, although a deputation of the print publishers attended the committee of the Art Union of London before they addressed the memorial to Sir Robert Peel, which led to this last statement on the part of the law officers

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officers of the Crown. They attended the committee of the London Art Union to say, they had specially excepted that association in their memorial to Sir Robert Peel, their joint objection being to the private speculations which took the shape of art unions, rather than to the Art Union itself. One of the most respectable of the London print publishers, Mr. Dominic Colnaghi, has always been an earnest supporter, in obtaining subscribers and in urging the advantages of the Art Union of London.

563. I suppose there is a great difference of opinion among printsellers on the merits and demerits of the Art Union of London?—I suppose so. The fact, however, of the opposing printsellers coming to the committee of the London Art Union, would almost show, on the other hand, that there is no difference of opinion with regard to this association, because they came there quite uncalled for, for the express purpose of saying, they had not included the Art Union of London in the list of the associations to which they had directed the attention of Her Majesty's Government.

564. Upon seeing this notice, and feeling that the subscriptions fell off, you took a legal opinion?—No, we did not.

565. Have you never taken an opinion?—Yes, we have, more recently.

566. Whose opinion did you take?—Mr. Erle's.

567. What was Mr. Erle's opinion?—It coincided with the opinion of the Attorney and Solicitor-general.

568. Was that subsequent to the receipt of the notice from the official authorities?—It was.

569. From whom did you receive that notice?—From the Solicitor to the Treasury.

570. When did you receive it?—In April 1844.

571. Have you had any opinion favourable to the legality of art unions?—After Mr. Serjeant Talfourd's opinion had been given, another association took the opinion of Mr. Fitzroy Kelly, which was decidedly favourable.

572. Which of the art unions was it that took Mr. Kelly's opinion?—It was called the Polytechnic Union.

573. Is that union existing in this metropolis?—It was connected with the Polytechnic Institution in Regent-street, but its operations have ceased.

574. Was the constitution of that society similar to the London Art Union?—I believe it was, except that they allowed the prizeholders to choose instruments of science, &c. from the gallery.

575. Have you any copy of Mr. Kelly's opinion?—We have. I may also mention, that Sir Edward Sugden has expressed an opinion favourable to art unions. I may also mention that Mr. George Clark, the barrister, has likewise given an opinion favourable.

576. *Chairman.*] Are there any legal gentlemen members of the Art Union of London?—There are. There is Vice-Chancellor Wigram, the late Lord Abinger was a member, Mr. Justice Erskine, and many others. On the Scottish Arts Union we find Lord Jeffery, Lord Meadowbank, and numerous advocates. And then in the list of the Irish Art Union there is the Lord Chancellor Sugden, and the majority of the judges; his Excellency Lord De Grey is also a subscriber. I may further state, that Her Majesty the Queen first became the patroness of the Birmingham and Midland Counties Arts Union, only a few days before the arrival of the missive from the Treasury.

577. Is Sir George Clerk, the Secretary to the Treasury, a subscriber?—Sir George informed me that he was.

578. Mr. *Escott.*] Did the notice from the Treasury contain any statement of the reasons why you were to put an end to the proceedings of the Art Union of London?—It stated that the Lords of the Treasury had been informed by the law officers of the Crown that the association was illegal, and that all those who continued to conduct it would be liable to prosecution.

579. Could you bring a copy of that notice?—I will. With regard to legal opinions, I may further say, that I believe Lord Brougham has recently expressed a very strong opinion that Art Unions are perfectly legal; he stated it to a deputation of artists who waited upon him on another matter, and therefore I feel justified in mentioning it.

580. Mr. *B. Wall.*] Can you state why the printsellers cannot make art unions out of their own stock?—They could do so; Mr. Boys has already done

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done so; but there would be this difference, it would be for the purpose of private profit, whereas the operations of the Art Union of London are simply for what is considered a public good, no person whatever being interested privately in the management of it, and that I would ask very respectfully should be remembered by this Committee.

581. *Chairman.*] Are you aware that there was a prospectus some time ago in circulation, proposing the institution of an art union, which was to be denominated the National Art Union?—Yes, I saw it.

582. What were the objects of that institution?—It set forth the same objects as those of the Art Union of London, namely, to advance the fine arts, and to spread a knowledge of them.

583. Were any means proposed for the accomplishment of those objects, that you considered similar to those adopted by the Art Union of London?—It differed in details, and the artists and the public did not recognise the probability of its doing so much good as the Art Union of London.

584. What was the difference in details which produced the opposition of artists generally to that proposition?—I have not a copy of the prospectus with me, but I believe it was chiefly this, that they considered that certain individuals would stand between them and the public, whereas the object of the Art Union of London was to bring the artist and the public directly together.

585. You stated that the members of the council of the Art Union of London derive no sort of personal or pecuniary advantage from the management of the society?—Not the slightest, nor the possibility of such.

586. Was this the case with the National Art Union?—I believe it was stated that it was to be so. I believe the prospectus set forth that a committee would be appointed, who would have no personal interest.

587. Was it not stated also that a certain portion of the funds would be applied for the advantage of subscribers, and another be reserved by the proprietors of the works furnished by themselves?—I believe a certain portion was to be reserved in payment for engravings.

588. Were not these engravings to be furnished by the persons who first originated the institution?—I am not in a position to answer that question.

589. Have you a prospectus of that institution?—I have.

590. Will you give it in to the Committee with the other documents?—I will forward it.

591. Can you furnish the Committee with a list of the present committee of the Art Union of London?—The following is a correct list: President, His Royal Highness the Duke of Cambridge; Vice-Presidents, the Most Noble the Marquis of Northampton, P. R. S., and the Right Honourable Lord Prudhoe; Committee of Management, Henry G. Atkinson, esq. F. G. S.; Charles Barry, esq. R. A.; Thomas Bell, esq. F. R. S.; John Britton, esq. F. S. A.; B. B. Cabbell, esq. F. R. S. & F. S. A.; William Collard, esq.; Robert Dickson, esq. M. D. F. L. S.; Charles J. Dimond, Esq.; Thomas L. Donaldson, esq.; William Ewart, esq. M. P.; John S. Gaskoin, esq.; George Godwin, esq. F. R. S. F. S. A.; Thomas Griffith, esq. M. A.; Edward Hawkins, esq. F. R. S. F. S. A.; Henry Hayward, esq.; Henry Thomas Hope, esq.; William Leaf, esq.; William C. Macready, esq.; T. P. Matthew, esq.; T. Moore, esq. F. S. A.; George Morant, esq.; George John Morant, esq.; Richard Morris, esq.; John Noble, esq. F. S. A.; Lewis Pocock, esq. F. S. A.; W. J. Smith, esq. F. S. A.; Arthur W. Tooke, esq. M. A.; R. Zouch; S. Troughton, esq.; the very Reverend the Dean of Westminster; Samuel Wilson, esq., Alderman; Edward Wyndham, esq.; Honorary Secretaries, George Godwin, esq. F. R. S. F. S. A. 11, Pelham Crescent, Brompton; Lewis Pocock, esq. F. S. A. 29, Montague-street, Russell-square; Honorary Solicitor, W. Donaldson, Esq.

592. Does this differ in any material particular from the original list of the committee?—It has been added to considerably; some have retired, and others have been appointed.

593. Mr. *B. Wall.*] Have you obtained the information which I alluded to, in the question I put to you on the former occasion, No. 319?—I have.

594. Will you give it in?—Of the "Tired Huntsman" we had but one plate; it was before the introduction of the electrotype; it was for 1840; and from that plate 152 proofs were taken, and 2,400 prints. To obtain this large number necessarily required the constant care of the engraver.

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G. Godwin, Esq. F. R. S.

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595. What was the engraver's name?—Mr. Shenton. From the original plate of the "Saints Day," engraved by Mr. Chevalier, 2,277 prints were taken, and 165 proofs by means of constant retouching. We had five electrotype plates from that. At this time the committee had had very little experience; indeed no one had had much experience in electrotyping.

596. When was that?—That was for 1841; we had but one matrix made, from which five electrotype plates were produced. The first gave 939 prints, the second 886, the third 566, the fourth 200, and the fifth 227; these latter were indifferent plates. Then came "Una Entering the Cottage," that was for 1842. From the original plate, there were 130 proofs, and 850 prints; we had 14 electrotype plates. The number of impressions taken from these varies from 955 to 627. Having so many plates, we were able now to do differently from at first. In the print for 1843, which was "Raffaelle and the Fornarina," engraved by Mr. Lumb Stocks, from the original plate were taken 161 proofs, 974 prints. We had 15 electrotype plates, the number of impressions from each of which ranges from 1,128 to 329; that was a spoiled plate. Numbers considerably less, as I apprehend, than have been taken on many occasions from plates by the publishers.

597. Can you inform me whether all the prints that were taken from the first plate were distributed among the subscribers, before those that were struck off by the electrotype process?—I think not all.

598. Can you state whether any system was adopted by the committee upon the subject, or whether the distribution might be considered as accidental?—As a general rule, the committee desired to arrange so that those who came first might in all cases receive the best impressions; that is, the persons who came first got the first impressions.

599. Taking the last instance, for example, "The Raffaelle and Fornarina," in 1843, I observe there were 974 struck off from the original plate; those 974 of course were very superior to the impressions which were afterwards struck off by the 15 electrotype plates employed in that year?—I do not know that they were; we have sometimes had engravers, as I have been informed by the clerks, sent by the subscribers to select a print, so that they might have one of the best, and they have been shown prints from the original plate, and from the electrotype plate, and have sometimes taken the print from the electrotype plate in preference.

600. Would you have any objection to produce before the Committee a "Raffaelle and Fornarina" of each description?—Certainly not; one of each shall be produced.

601. *Chairman.*] The right of distribution is not regulated by any other circumstance than by the order of application?—None.

602. You are aware that in the Parisian art unions they are distributed according to the number which they hold, and that again is determined by the period at which they have been received as members of the society?—I believe so; but it would be difficult for us to act in that manner, insomuch as subscribers are received in all parts of the country at the same time, one of whom perhaps would have his ticket numbered 1, and another 1,000, although the subscription might have been paid on precisely the same day.

603. Might not that difficulty be very easily obviated by a transmission to the London Society of the date at which each person had been received in the provinces, such date to regulate the number which he should hold as a member of the institution?—It would cause the necessity of a very elaborate set of books.

604. Then the present mode is to obviate the necessity of too many clerks and accounts?—To simplify the process.

605. Has the committee of the Art Union of London adopted any other means for the encouragement of art besides those you have already specified?—Among the lesser means, they last year issued gratuitously to their subscribers an artistical almanack, giving a variety of information connected with the artistical societies, the times of their meeting, the births and deaths of eminent painters, and other matters of that sort. I mention it simply to show the object which the committee constantly had in view.

606. Can you place it before the Committee?—I will lay it now upon the table. (*The paper was handed in.*)

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George Cash, Esq., called in; and Examined.

607. *Chairman.*] YOU are acquainted with the Art Union of Dublin?—Intimately.

608. In what relation are you connected with it?—I have been a member on the general committee ever since its formation, and I have been a member of the committee of selection for the last two years; this is the third year.

609. Do you hold any other situation in connexion with artists?—I am an honorary member of the Royal Hibernian Academy in Dublin. I have many years held the situation of chairman to the Committee of Fine Arts of the Royal Society of Dublin.

610. At what period was the Art Union of Dublin founded?—I think it was in 1840.

611. Could you give the Committee any information in reference to the objects of the Art Union of Dublin?—It is generally for the furtherance of high art; all purposes connected with art. I should premise that prior to this (I allude to the last 30 years) I was connected with almost every society that was formed in Ireland for the protection and encouragement of art. Before the granting of the charter to the Royal Hibernian Academy, the artists, then few in number, occasionally formed societies for the exhibition of their works, in Dublin, with very indifferent success. In the year 1813 or 1814, I induced the late Mr. West, the President of the Royal Academy in London, to send for exhibition in Dublin three of his pictures. I merely premise this to say, that with the assistance of Mr. West's pictures, it brought a temporary degree of prosperity to the existing society; but the study of art died away, and in fact till the institution of the Royal Hibernian Academy, there was scarcely such a thing as an exhibition known in Dublin, and even with the advantage of the charter granted to the Royal Hibernian Academy, and an allowance made by Government of 300 *l.* a year, so great was the apathy in Ireland with respect to all subjects connected with art, in spite of every effort made by the Academy, that it was in contemplation to close their doors previous to the formation of the Royal Irish Art Union; and the year preceding the formation of the Art Union there was no exhibition, in consequence of the expense, the money received at the doors not being sufficient to defray even the expense of the exhibition. The object for which the Art Union was formed was for the general encouragement of art, and guided by the example of the two societies then in formation; these were the London Art Union and the Scottish Art Union: we followed their example, and instituted an Art Union contemplating nearly the same objects and purposes that these Unions contemplated.

612. Did it embrace the encouragement of sculpture, of bronze casting, of modelling, of carving in wood, and other departments of art as well as painting?—Not at first; the first object was the purchase of pictures and of statues; afterwards we did embrace these objects by offering premiums to those who had distinguished themselves in lithography, in line engraving, in mezzotinto, in modelling, and in wood engraving. We offered premiums totally distinct from the object of purchasing pictures, or distributing engravings; we gave prizes for the best efforts in these different things.

613. At what time did a change occur in the institution?—I think in the year 1842.

614. Mr. *Ewart.*] Are the terms of the formation of the society such as to enable you to enlarge your patronage of the arts according to the exigency of the times?—Quite so; everything depends upon the resolution of the general committee; this general committee can be attended by all the subscribers. In cases of any difficulty we resort to the general mass of subscribers, but the general affairs of the body are conducted by the committee at large.

615. *Chairman.*] You stated that the principal object of the Art Union was the encouragement of high art?—Yes.

616. In what way did you propose to encourage high art as the principal object of your institution?—First, by our mode of selection; by selecting paintings whose merit in the eyes of the committee of selection seemed to consist in either the advance or the attempt at perfection in high art.

617. Did you give prizes for designs as well as for painting?—No; we consider the purchase of pictures, whose merit indicated the advance of the artist, was quite a sufficient encouragement; or to make myself understood, an artist,

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whose work shows a decided improvement or advance towards high art this year, beyond that which he displayed in former years, is sure to get his works purchased by us at an advanced price, holding always in contemplation the effort made by the artist towards high art.

618. Am I to understand from you that the committee, or the body of subscribers, purchased from the same artist paintings in successive years, regulating their purchases by the improvement which the artist made, without reference to other productions which might have appeared at the several exhibitions?—Not exactly in that way; but we have quite latitude enough not only to purchase any pictures of decided merit suggested, without competition I may say, or without regarding the advance made by the artist; we have quite wide field enough, not only to purchase those pictures possessing any decided degree of merit, but also to encourage the progress of a young artist in advance to high art.

619. What course do you take to encourage a young artist?—By purchasing his pictures.

620. In the latter changes which you have made in the institution, I think you stated you had given prizes for successful efforts in different departments of art?—Yes.

621. What course do you adopt in giving these prizes; is the choice left to the discretion of the committee, or is there a general competition of artists, the successful candidate being determined by the decision of the members at large of the institution?—No, it lies with the committee of selection.

622. Who first invite a competition?—Yes.

623. Is the exhibition of paintings annual?—Annual.

624. Will you state to the Committee what is the constitution of the Art Union of Dublin?—The general committee consists of 63 members.

625. How are they chosen?—They are chosen by ballot, by voting of the subscribers.

626. Are the same persons elected every year, or is there a certain number that go out and others chosen to replace them?—I cannot charge my memory with respect to the general committee, but there are a certain number go out at stated times.

627. At what period do they go out?—At the end of three years.

628. And their places are filled up by the election of the subscribers at large?—Yes.

629. Is that pursuant to the original prospectus?—It is the original law of the society.

630. Can you furnish the Committee with a copy of that prospectus?—I have written to Dublin for it, and I think I can furnish it at some future period.

631. What is the mode in which the committee of 63 exercise their functions?—They meet, I think it is upon the first and the last Friday in every month; from the general committee of 63 there is formed a committee of selection, amounting to 21 members; this committee of selection meet twice a week during the time the exhibitions are open in Dublin, for since the institution of the Art Union there are two exhibitions in Dublin; one the Royal Hibernian Academy, and the other the Exhibition of the Irish Artists, confined to Irish artists merely who are residents; the duty of the committee of selection is to visit these exhibitions, and select the pictures, without regard to what part of the empire the artists belong to and without distinction of residence. The committee of selection proceed to note down and to decide upon such pictures as they imagine carry with them the principles of high art; and before these pictures can be purchased it must be decided to be a good picture by a vote of the select committee, 12 of which, I think, form the quorum, and the majority govern the committee in the purchase of the pictures; and to prevent the possibility of any connivance, or undue favour, or application from artists, there is a declaration read at every meeting, by which the members are bound in honour not to disclose out of doors what passes during the conference. We select without any reference to country, or residence, the best pictures, in our opinion. I should perhaps observe that no professional artist can be a member of the select committee.

632. Does the committee limit itself to any specific sum in its selection of paintings?—They do not; as far as their funds go, they give a price as near to the artist's demand and the merit of the picture as they can.

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633. Is the whole of the sum contributed by the subscribers applied to the purchase of paintings?—No, only a portion of it, probably about one-half; the engraving, for which they are in advance, takes a considerable sum.

634. Is the choice of the engraver and the subject of the engraving left also to the committee of selection?—The choice of the picture to be engraved is left to the committee, and the choice of the engraver, as far as is consistent with the approbation of the owner of the picture to be engraved, and also the consent and approbation of the artist.

635. When a painting is purchased, is it not understood by the society that it has free liberty to engrave it without any further permission?—Certainly, when the picture is purchased.

636. From what paintings do you generally select the subjects for engraving?—From Irish artists; it is the sole exception we make; we purchase the paintings of all indiscriminately, but the engraving must be from the picture of an Irish artist.

637. That is, of a living Irish artist?—Yes.

638. You stated to the Committee, that the chief object of the society was the encouragement of high art; may it not occur that the exhibition for any particular year may furnish no examples of high art, or of that school or department of art which would be worth encouraging for the benefit of art generally?—It has been the case.

639. In that instance, how have you acted?—We then applied to the Irishmen who have been placed high in art, such as Mr. Maclise, Mr. Rothwell, Mr. Mulready, and Sir Martin Shee. I mention them nearly in the order in which we applied to them.

640. You confine yourself, then, to engravings from living artists?—Yes.

641. Why do you adopt that course, when the object is the encouragement of high art; do you suppose that modern artists furnish you with examples sufficiently adapted to the purpose of advancing high art?—It is the only honour in our power to bestow upon those of our countrymen who have distinguished themselves in art, and we do it not only out of regard for the honour they have conferred upon art and their country, but for the encouragement of such other artists as may come forward and show themselves worthy of a similar honour.

642. Do you confine your engravings to subjects taken from oil paintings?—No.

643. Are there any instances to the contrary?—Yes, for instance, Mr. Burton's water-colour pictures. The first picture we engraved, the subject was "The Blind Girl at the Holy Well," and so favourably was it received by our subscribers and the public, that for what cost the subscriber but one guinea for his subscription to the Art Union, I have known five guineas offered and refused; that is, for a copy of that engraving of "The Blind Girl at the Holy Well."

644. Do you confine the impressions of the engraving to the members of the Art Union?—Entirely.

645. How comes it, then, that some portion of these impressions have found their way into the market?—Subscribers may dispose of them, or in case of death they may come into the market; we have destroyed the plate from which the impressions were taken, in order to prevent the dissemination of bad and imperfect impressions of the plate.

646. What number of impressions have you taken?—Exactly the number of the subscribers.

647. During that year?—During that year.

648. What number was that?—I should say about 1,235.

649. Have you applied the electrotype, for the purpose of multiplying the engravings?—We have.

650. In what cases?—As yet we only hold it out. The committee have had some experiments made themselves, and are very strongly confirmed in the opinion, by all the information they have received elsewhere, that by the time their third year's plate is ready, this important invention in chemical science will be made fully available for the purpose of giving first-rate impressions to all their members. On the ground of this anticipation, they are engraving, and intend in future to engrave, only on copper,—a very material saving both of time and expense; and also a great advantage in the procuring of a leading artist, as well as securing a sweeter and finer tone to the work itself.

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George Cash, Esq.

14 June 1844.

651. It appears that it is the opinion of the committee of selection that the electrotype gives the impressions as pure as the original plate?—So it would appear.

652. You cannot speak, from your own experience, whether that be the case? —Except from what I have heard; I have heard Mr. Doo and Mr. Robinson have given opinions favourable.

653. Have no objections been made, on the part of the subscribers, to the carrying into execution that intention?—None whatever.

654. There was no engraving proposed to be executed in this manner; to any of the engravings already executed, have you applied the electrotype process?—Not within my own recollection.

655. Mr. *R. Colborne.*] I understand the pictures which are given as prizes, are entirely chosen by the committee of selection?—Entirely.

656. Do you never find any complaint about that?—We do not find any complaint from the subscribers.

657. You are aware that in the London Art Union they have a different plan? —I am.

658. Have you ever had any application made to put it upon the same footing?—No; there have been representations in the newspapers, stating it would be desirable; but the general feeling in Dublin is, that we are not far enough advanced for the subscribers to be allowed to choose their own pictures. If they were allowed to choose, they would take that which more resembled nature, such as a broom, or household utensils, rather than a painting where high art was introduced

659. *Chairman.*] There was no complaint on the part of the subscribers?— None whatever.

660. Nor any imputation thrown upon the correctness of the decision of the committee of selection?—I have known artists grumble a little when their pictures have not been bought, but I do not think there has been a general complaint.

661. This dissatisfaction has been principally confined to artists, whose paintings have not been chosen?—Precisely.

662. The committee have not at any time been accused of undue preference of a particular style of art, or of particular artists?—I would not say they have not been; but I should say, if they have been so accused, it was without cause, as far as I have been able to discover.

663. Is there any risk, in your opinion, that by the adoption of the course you have specified, the prize-owner may be required to take a painting which is not congenial to his taste and inclination; for instance, a subscriber may wish to have a portrait, and he may be forced to take a landscape, and *vice versâ*; has that struck you as an objection?—It certainly has one disadvantage apparently lying on the surface; but a greater advantage attends our plan, which is this, that the best pictures are sure to be purchased. If you leave it to any subscriber placed on the public list, the argument is that it would not always follow that the best pictures would be purchased; I should say quite the contrary.

664. Do you think there is any risk of favouritism arising from the present organization?—I should say not in the committee.

665. Is the committee permanent?—It is appointed every three years.

666. Has it changed its constitution much during your acquaintance with it?—A certain number go out every year.

667. Are they required by the laws of the society to retire?—They are.

668. Can they be re-elected immediately?—Yes.

669. What has been the result of this arrangement; has there been a practical change in the constitution of the committee of selection?—Yes.

670. The same members have not been continued for any longer period?— They cannot continue for a longer period than three years.

671. Is a member permitted to be re-elected immediately on his retiring?— No; the rule is this; the committee select from the general committee. Now we will suppose that six go out, then these are replaced from the general committee, therefore they could not be re-elected.

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672. Who replaces them?—They are replaced by the committee of selection.

673. The committee of selection have the power of filling up the vacancies at their own choice?—Yes, from the general committee.

674. Mr. *R. Colborne.*] Has the number of the members increased much?—Very much; this year there has been a change for the worse in consequence of the doubts thrown upon the legality of the body.

675. At what time did you first have those doubts about it?—About the commencement of May, or the latter end of April; it was the commencement of May.

676. Then your subscriptions are paid up for this year?—A great quantity of money is paid in; but in general the public wait for the exhibition, in order to see what chance they have of getting good pictures; and unfortunately the exhibition in Dublin, partly in consequence of the question of the art unions not being disposed of, is not nearly equal to the exhibition of last year.

677. *Chairman.*] Then the subscriptions are not required to be paid until the exhibition has opened?—No; the year commences, I think, on the 30th of June; the subscription lists close on the 30th of June in each year; and so they have nearly two months, during which the exhibitions are open, to enable them to come in with their subscriptions.

678. Would it, in your opinion, be the more advisable course that no subscriptions should be received after a certain date anterior to the opening of the exhibition?—Certainly not; I would not advise that at all. We close the subscription list when we are about to distribute the prizes.

679. Mr. *R. Colborne.*] You consider the number of subscribers is determined by the merits of the exhibition?—I cannot say that, because a great deal might depend upon the merit of the engraving. But the principal object is the chance they have of getting fine pictures; no doubt numbers hold back till the exhibition is opened.

680. *Chairman.*] What is the maximum of the amount you are at liberty to apply to the purchase of a picture?—There is no maximum.

681. You might apply any sum?—Any sum.

682. It is therefore at the discretion of the general committee?—Yes, the instructions they may choose to give to the select committee.

683. What is the general tendency of the practice of the committee; is it to purchase few paintings, and of the first merit, but of high price; or to purchase a great number of creditable paintings, of inferior price?—We take the names, and select the best picture, as we think, of each artist first; one picture of each artist, because an artist may send in several pictures; and we go round the room selecting what we think best of each artist. We give the preference to Irish artists who are resident, in the first instance.

684. You go round, and select the best picture, first taking into consideration the circumstance of their being the productions of Irish artists?—Yes.

685. But that is only in the case of the Irish artists being of equal merit with the English or Scotch?—Yes.

686. Mr. *R. Colborne.*] Are there not any pictures which are bought, that have been ordered on commission; do the committee have the first choice of selection, before the public have the power to purchase?—Decidedly not; so much the contrary, that last year there were several pictures bought, and the year before, by persons not connected with the Art Union. I think that never happened before the establishment of the Art Union.

687. Do you consider that there has been an increase of private patronage?—Decidedly; taste is more generally directed into that channel now.

688. *Chairman.*] Do you select the engraver also from Irish artists?—No, we select the best we can get.

689. Why, in one instance, do you confine yourselves to Irish artists, and not in the other; is not the one case equally important with the other?—It is; but we have no Irish engravers equal to the names of the engravers in London. In fact, there is no gentleman in possession of a fine picture who would lend it to be engraved by a second or third-rate engraver. If the Committee will allow me, I will state what took place with reference to the last picture.

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Mercurii, 19° die Junii, 1844.

MEMBERS PRESENT.

Viscount Adare.	Mr. Ewart.
Sir William Clay.	Mr. M'Geachy.
Mr. Ridley Colborne.	Mr. Baring Wall.
Mr. Escott.	Mr. Thomas Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

George Cash, Esq. called in; and further Examined.

George Cash, Esq. 19 June 1844.

690. *Chairman.*] YOU stated in a former part of your evidence that the subjects for engraving were not only selected from Irish artists, but from living Irish artists; are there any exceptions, within your recollection, to that rule?—Yes.

691. What are they?—The committee had it in contemplation upon one occasion to make a selection from the works of Barry, our countryman, from those pictures which he painted at the Society of Arts in the Adelphi, there being no rule or regulation of our society against making a selection from works of deceased Irish artists for engraving.

692. Mr. *Ewart.*] But it is limited to Irish artists?—Yes, the works to be engraved from.

693. Those are the paintings which Johnson and Burke so much admired?—Yes.

694. *Chairman.*] Is it the opinion of the committee of selection that high art is better encouraged by confining the selection of subjects for engraving to the works of Irish artists, or extending their choice to the productions of the artists of the United Kingdom generally?—I am of opinion that, for the furtherance of art, it would be most desirable to extend it generally; but in the situation in which the committee is placed with reference to national feeling upon the subject of Irish Art Unions, I think it would make us excessively unpopular just at the outset; but there is no rule or regulation by which we are precluded from seeking assistance from every quarter we can, by which we can derive any aid in the furtherance of high art.

695. Mr. *Escott.*] With whom would it make you unpopular?—With our subscribers, for whom we provide.

696. *Chairman.*] Then you are compelled to adopt a course not so favourable to high art as you otherwise would be disposed to do, from the apprehension that you would not meet due encouragement from the Irish public?—I should beg it to be understood that I give my own opinion only upon this subject: in the committee of the Art Union there may be opinions, of course, quite opposite to mine. I give it only as my own opinion, that we ought to seek in every quarter we can for what would tend to the encouragement of high art.

697. You stated in a former part of your evidence that the art of engraving was not in a very high state of perfection in Ireland?—Yes.

698. Do you extend that observation to other branches of the arts?—Yes; but with this restriction, they are not so much in their infancy as the art of engraving. I particularly allude to our artists in sculpture; I think they have made considerable progress, and particularly since the formation of the Art Union.

699. Do you not think that the introduction of works of a superior class into Ireland, from the works of the artists of the United Kingdom, or even of foreign

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foreign artists, would not tend more to the improvement of art than the purchase of works of inferior merit, of Irish artists?—Certainly; we do everything we can to encourage pictures to be sent to Dublin, for the purposes of the Art Union.

700. And that country derives improvement from having different styles submitted to its attention?—Unquestionably.

701. Would it not be the same case in engraving as in painting?—No doubt of it.

702. Have you not reason to apprehend that if you continue the course which you have adopted, you will keep Irish art in the same state of mediocrity in which it has hitherto been?—I believe I stated to the Committee, upon my last examination, that we had no restriction whatever, as to nation, in the purchase of pictures; we care not who the artist is, provided the picture is a good one, and in our opinion calculated to advance the purposes of high art; that always claims our preference. It is only with respect to pictures selected for our engravings that we are restricted to the works of Irish artists.

703. Does the admission of paintings from other parts of the empire subject you to unpopularity?—There is a little jealousy perhaps with the resident artists, but not with the public.

704. Why should the selection of subjects from the works of the artists generally of the empire, for engraving, subject you to unpopularity?—I do not say it would, but we apprehend it would.

705. Do you think that apprehension well grounded?—In the commencement of our institution I fear it is; but, if I may be allowed to remark, the greatest difficulty imposed upon our committee, is the selection of a picture from which the engraving for the ensuing year is to be made.

706. Mr. *B. Wall.*] Why so?—For this reason: abstracted from the mere idea of colour in a picture, you must form some conception of what the effect of it would be in an engraving; the chiaro scuro is to be preserved. When all the influence of colour, and perspective dependant upon colour, is to be reduced to mere lines in an engraving, great difficulty exists with respect to its effect.

707. Will you state who the principal Irish engravers are?—In Dublin?

708. Generally in Ireland?—We have none of eminence; there is a person of the name of Kirkwood.

709. Do you not think, under such circumstances, it would be much better to confine the Dublin Art Union to giving pictures rather than engravings as prizes?—Certainly not; our engravings are a great cause of the prosperity of our society.

710. By the prosperity of your society, you mean the number of subscribers which you possess?—Yes, and from the care the committee take in the selection of subjects such as would tend to cultivate and improve the taste of the remotest district to which the engraving in Ireland might travel.

711. Now if such a regulation as I have hinted at were adopted by the Irish Art Union, in the event of its lessening the number of subscribers, would there be a better class of subscribers, men of more acknowledged taste; and is not the chief object of art unions rather to advance the art of engraving than to obtain the greatest possible sum of money?—Certainly; all considerations are minor ones in comparison with the cultivation of the public taste; that is our high and great object.

712. Referring to the answer which you gave to a question put to you on your last examination (No. 651), I see your impression is, that the electrotype gives the impression as pure as the original plate can present?—Such is my impression.

713. Will you allow me to ask you, when the electrotype is applied, must it not give you the then state of the plate?—Certainly.

714. And that is a plate from which often 700 or 800 impressions have been taken?—That would not follow; the electrotype might be applied in the first instance, before a single impression is taken.

715. But practically that is not the case?—I do not know that.

716. The electrotype always comes into use when the plate is to a certain extent worn out?—That depends upon the conditions made with the engravers, I should think; it depends in fact upon the arrangement which the committee has made with the engraver; when once he has finished the plate he has performed his contract with the committee, and it is no longer at his disposal.

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717. Are you aware how many impressions a first-rate engraver would consider he could take off of a superior quality from one plate?—It depends upon whether the plate is in line or mezzotinto; I think if it be in line, probably about 1,000 impressions, but I cannot speak with certainty. I beg to mention to the Committee I have not given my attention much to the point of engraving.

718. Will you allow me to ask you whether in Dublin the engravings that have been distributed by the Art Union have ever to your knowledge been in the market?—They have.

719. Are they sold at a much lower price than the price at which they were valued by the Art Union?—No, quite the contrary.

720. Have you known instances of prints fetching more, after they had been disposed of by the subscribers to the Art Union, than the price at which they were valued by the Art Union?—Yes; I mentioned an instance in my last examination of the print of the Blind Girl at the Holy Well, by Mr. Burton; that cost the subscriber but a guinea, and I have known five guineas refused for it; the impressions that appear in the market are very scarce; the original plate we destroyed, after we had taken off the number that was sufficient for our subscribers.

721. And was that print that you now refer to engraved by an inferior artist?—No; it was engraved by Mr. Ryall, of London; we never employ an inferior artist to engrave a plate.

722. Can you state to me who the Gipsy Girl, by Maclise, is engraved by?—I think by Mr. Bacon.

723. Will you have the kindness to proceed with your observations upon the subject of what took place with reference to the last picture that was engraved?—Mr. Mulready was kind enough to place at our disposal a picture of his, provided we could get the consent of the owner of it, and we applied to Mr. Sheepshanks; he kindly allowed us to select the picture, but upon the condition that the engraver to be selected by the committee of the Irish Art Union should be of the highest class of merit that we could obtain, and approved of by him. We finally selected Mr. Charles Fox the engraver, as the one calculated to do justice to the exquisite picture of Mr. Mulready, named, "The Fight Interrupted," which we had selected for engraving. It has always been our object to employ an engraver of great eminence. We might get plates in the market ready for our purpose, and probably we might employ an engraver who would carry on his work with assistance.

724. I see, in answers 649 and 650, that when you are asked the question "Whether you have applied the electrotype for the purpose of multiplying engravings?" You say, "We have." "In what cases?" you are asked. You answer, "As yet we only hold it out." Do you then consider that the electrotype is popular with the public?—I cannot quite give an answer to that; the discovery itself is almost in its infancy.

725. Are you aware that the chief engravers in London have met the committee of the Art Union, and protested against the electrotype?—No, I am not.

726. You have stated that the engravings which have been engraved for the Dublin Art Union, fetch a higher price when in the market than the price attached to them by the Art Union; will you allow me to ask you whether that may not be in consequence of the electrotype never having been used in Ireland?—I cannot say.

727. At any rate you have no experience of the market prices of engravings which have been struck off by the electrotype?—I have not.

728. Mr. *Escott.*] Are you aware of the opinion of the most eminent Irish artists on the merits of art unions; artists resident in Ireland?—No, I am not.

729. Who are the most eminent artists now in Ireland; just mention the names of two or three?—I should say Mr. Cregan, the President, and the Messrs. Mulvany.

730. Are there any others that occur to you?—The academicians and associates of the Royal Hibernian Academy rank all very high.

731. Will you mention the names of some of them?—Messrs. Mulvany, Mr. Kendrick, Mr. Burton, Mr. Rothwell, &c.

732. Are you aware that the question of the advantage or disadvantage of art unions to art has been very much discussed among the most eminent artists in Ireland?—I am.

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733. Are you aware what the opinions of those gentlemen you have named are upon the question?—I am not.

734. Have you ever conversed with them upon the subject?—Yes, I have with some.

735. Which of them?—Mr. Mulvany, for instance.

736. What is his opinion?—His opinion was favourable to the formation of the Art Union.

737. What is his opinion as to the operation of the Art Union?—I cannot tell; but it was Mr. Mulvany who mentioned that, previous to the Art Union, in four years, during the exhibition of the works at the Royal Hibernian Academy, 30 *s.* only was expended in the patronage of art; and Mr. Mulvany mentioned that at the time the Art Union was formed in Dublin, in 1840.

738. *Chairman.*] Thirty shillings annually?—No, 30 *s.* was the entire sum expended in the four years preceding the formation of the Art Union.

739. Mr. *Escott.*] Are you aware how that was expended?—In the purchase of some water colour drawings.

740. Were there a good many drawings for the 30 *s.*?—I do not know how many.

741. You have not heard either of these persons you have mentioned express any opinion upon the advantage or disadvantage of art unions?—Most decidedly upon the advantage of them.

742. Can you name any person who has expressed any opinion in favour of it?—I cannot say that I held a conversation either with A. B. or C. upon the merits of the Art Union, but I have heard them all express themselves favourably of it.

743. Altogether?—Altogether. If the Committee will allow me to mention one fact illustrative of the advantage gained by the Royal Hibernian Academy, I shall state this fact, that there are season tickets of admission to the Royal Hibernian Academy, and 40 was the utmost number that was ever disposed of by the Royal Hibernian Academy in any season previous to the formation of the Art Union, and last year the Royal Hibernian Academy sold 1,600 free season tickets of admission.

744. *Chairman.*] Admission to what?—To the exhibition. Formerly it was but 40, and last year they sold 1,600 season tickets.

745. What is the price of them? Two and sixpence.

746. And how much is the admission?—One shilling.

747. How long does the exhibition continue?—About six weeks or two months.

748. Mr. *Escott.*] Are you aware what their opinions now are with reference to the advantage of the Art Union?—I am not.

749. When you stated just now that all the eminent artists whom you have named were favourable to the Art Union, did you mean they had been favourable to the formation of the Art Union?—Yes, to the formation; and since the formation, I have heard them express opinions very favourable to it.

750. Has that been recently?—No, not recently.

751. Were those favourable opinions expressed only a little while after the formation of the Art Union?—About that time.

752. Was it before they had had sufficient experience of the Art Union to judge of its operation?—It would appear so.

753. Mr. *Ewart.*] Are there any eminent Irish artists now in London who could give evidence to this Committee?—Yes; I met one yesterday, but he has retired from the profession; he is an honorary member.

754. Is Mr. Rothwell in London?—I should think so.

755. *Chairman.*] Is he a resident Irish artist?—He is resident in London: Mr. Maclise is entirely resident in London.

756. Mr. *Ewart.*] What is the general opinion of the effect of the Art Union in Ireland, as far as you have been able to collect it?—That of exciting, I should say, a very general taste with respect to subjects of fine art.

757. Is the general opinion in Ireland favourable or unfavourable to the Irish Art Unions?—I should say quite favourable.

758. Is the opinion of the Irish artists, as far as you have been able to collect it, favourable?—I should say so.

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759. Do you, in the exhibition of your prizes, show the highest pictures to the public?—We do.

760 On what terms?—They are admitted gratuitously.

761. Without an order from a member?—Yes, without an order; it is open to the public.

762. Do you consider that open exhibition has produced a good effect upon the public?—I do, decidedly.

763. Do the public frequent and avail themselves of that exhibition?—They do.

764. In large numbers?—In large numbers.

765. Mr. *Escott.*] When you say the general opinion in Ireland is favourable to art unions, how do you arrive at an estimate of the general opinion?—By the amount of our subscriptions increasing every year, as well as the general opinion expressed by the public, and the interest they take in the exhibition and the pictures of the best masters.

766. *Chairman.*] I think you stated in a former part of your evidence, that previous to the Art Union, not more than 30*s.* was expended in the patronage of art for four years successively?—I did.

767. Could you give the Committee any statement of the sums expended in the purchase of works of art at each of the annual exhibitions, in the successive years from that period to the present?—I regret I cannot give that information; Mr. Blacker has all the details, and he will be before the Committee shortly, and can give it.

768. Are you in possession of any details which would enable the Committee to judge of the number of paintings exhibited at each of the annual exhibitions, from the period of the establishment of the Art Union?—I am not.

769. I think you stated you were chairman of the committee of fine arts of the Royal Dublin Society?—I was, some years ago, but I have latterly resigned my situation.

770. Can you furnish the Committee with any information of the influence which the Art Union may have had upon the school of fine arts, in the school of the Royal Dublin Society?—I should say it has not had any.

771. Is not that school the principal school for the encouragement of art in Dublin?—For the instruction of the juvenile artist; he comes there almost totally unprepared as an artist, and he receives there the rudiments of his art.

772. Is there a greater desire of cultivating the fine arts amongst the people of Dublin than there was previous to the Art Union being established?—There is the greatest possible difference; you hear it everywhere the topic of conversation.

773. Is there a greater desire to cultivate the fine arts than there was among the artists?—Yes, I think there is, certainly.

774. Can you state the grounds upon which you form that opinion?—Upon the increased number of pictures which are sent to the exhibition by resident Irish artists.

775. How does that affect the several schools which are open for instruction in art?—I cannot from my own experience answer that, inasmuch as for the last three years I have not attended as chairman of the committee of fine arts of the Dublin Society; and I have no means, therefore, of judging of the increase in their schools.

776. Mr. *Ewart.*] Are there any other art unions besides the Dublin Art Union in Ireland?—I believe there is one at Belfast.

777. Viscount *Adare.*] Do you know when that was established?—I believe last year.

778. *Chairman.*] What are the exhibitions of the fine arts which take place in Dublin annually?—Since the formation of the Irish Art Union there has been, in addition to the Royal Hibernian Academy, another exhibition termed the Society of Irish Artists.

779. What is the nature of that society?—They confine their pictures entirely to works of resident Irish artists.

780. In what state is that society at present?—I should say it is not very numerous.

781. Is it flourishing?—I should say it is in a state of prosperity.

782. Mr.

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782. Mr. *R. Colborne.*] Is it a society among themselves, or may any artist send a picture there?—Any resident Irish artist may send a picture to that society.

783. *Chairman.*] Generally speaking, you would say the fine arts are not in a state of much progress or improvement in Ireland?—I should say they were in a state of progress until this unfortunate question respecting art unions arose.

784. Upon what grounds do you attribute to the Art Union of Dublin so great an influence upon the arts?—Upon its being a topic taken up universally; it is a strong position upon neutral ground, where men of all classes, of all politics and religion, can meet and discuss the topic of fine art.

785. Do you suppose that such a state of things could not exist unless an art union were existing in Dublin?—Unless something very like it were existing it would not.

786. Would not the annual exhibition of art be sufficient to produce that communication?—It never did.

787. When Irish artists reach any eminence, do they not generally leave Ireland?—Yes.

788. And take up their residence either in London or on the Continent?—In London principally.

789. Would not that, in some degree, account for the inferiority of Irish resident artists?—Certainly, it would.

790. Who are your most eminent sculptors?—Mr. Kirk, Mr. Farrell, Mr. Panormo, and various others, whose names I do not recollect.

791. They are all resident?—Yes.

792. Are you enabled to furnish the Committee with any information relative to the encouragement of sculpture in Ireland?—Yes. Mr. Kirk was recently one of the sculptors chosen by Government for the execution of a statue for a national purpose; one of the naval statues. Mr. Farrell has also been employed by the Lord Lieutenant, Lord De Grey, to execute some works which his Excellency stated, at the Dublin Society, he found it impossible to procure elsewhere, whether in England or on the Continent.

793. Mr. *B. Wall.*] What do you allude to?—I allude principally to a group of boys and satyrs.

794. Was that in marble?—Yes, in marble.

795. Will you continue to state what are the instances of encouragement of sculpture in Ireland?—I should mention among others, Mr. Hogan's statue of Dr. Doyle. There are, however, a great number of commissions given by various individuals to sculptors with which I am not acquainted.

796. Mr. *Escott.*] What profession are you?—I was at the Irish bar, but I have not practised for some years.

797. How long have you peculiarly turned your attention to subjects connected with art?—I should say 35 years; since the time I was a pupil of Mr. Mulready.

798. Have you painted much yourself?—A good deal for an amateur.

799. Do you still?—I do.

800. *Chairman.*] In what class of painting?—Landscapes, with figures.

801. Are you aware whether the young artists in Dublin practise in the same manner they do in London?—I fancy so.

802. Do they draw a great deal from life?—They do. At the Royal Hibernian Academy there are two figures, male and female figures, sitting at the proper times.

803. There are constant models?—Yes.

804. Are they encouraged to draw from them in preference to copying from pictures?—Yes, they meet with every encouragement to do that.

805. Has the practice of drawing from life increased since the establishment of the Art Union?—I should say it has from what I have heard. I have not myself drawn there lately.

806. Mr. *Ewart.*] Do you proceed on the principle of endeavouring to encourage the higher branches of art in the selection of the pictures that are to be engraved?—That is our principal object.

807. To raise the public mind?—To raise the public mind to the highest standard to which it possibly can be raised.

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808. *Chairman.*] Would you prefer for that purpose historic subjects to landscapes?—Certainly, if we could get them.

809. Do you offer prizes for the execution of any particular subjects?—Not in painting or drawing.

810. In what branches then?—In sculpture.

811. What is the nature of the prizes you offer?—We offered a prize for engraving last year on gem or hard stone; that was gained by Mr. Ross, of Belfast, by his fine execution of the Dying Lion of Switzerland.

812. Mr. *R. Colborne.*] Were there many competitors?—There were not.

813. Will you state how many?—I cannot say. The small prize of 5*l* was offered for the modelling in clay or plaster, and it called forth a very charming group, executed by Mr. Panormo, for his composition called "The Rescue."

814. Mr. *Ewart.*] Is he an Irishman?—He was educated in Ireland, and sent to Italy, at the expense of the society, and is now master of the School of Sculpture in the Royal Dublin Society. The committee, in addition to their premium of 5*l.*, given to Mr. Panormo, to satisfy the general desire of the members to obtain copies of it, distributed 50 casts, in addition to the prizes at the last distribution. There was no competition for cameo engraving on shell, or in hard stone, or models in wax.

815. *Chairman.*] When was that course adopted?—Last year.

816. For the first time?—For the first time.

817. How was it received by the subscribers?—They seemed to approve of it very much. These reports are all moved and adopted or rejected; they are moved for the approbation of our subscribers at the conclusion of the year's business.

818. Have you offered prizes for works in bronze?—We have not, but we shall do so.

819. For compositions in outline?—Not as yet, but I hope we shall do so; we intend to do so.

820. Is it the intention of the committee to reserve a fund from the contributions or subscriptions for that purpose?—I should say it will be the intention of the committee to do so.

821. Have you in any instance adopted a course, which I understand is not unusual among the foreign art unions, of making presents to public institutions of works of art purchased by the Art Union; has that course been adopted in any instance within your knowledge?—I think we have made a present to the Dublin Society of some engravings. They have granted the Art Union permission to use their lecture-room for the exhibition and afterwards for the distribution of the prizes.

822. You have not extended your presents beyond these few engravings?—I should say not.

823. Then you have not adopted the arrangement to which I refer, namely, that a certain sum should be annually reserved for the purchase of works of art to be presented to some public institution?—No.

824. Who are in general the persons who constitute the members of the society; from what class are they taken?—I hold in my hand a list of the general committee and the select committee.

825. I am not asking for that; I want to know from what class the subscribers to the Art Union come generally?—All manner of persons, and all distinctions of persons.

826. Have you many from the higher classes?—Yes.

827. Many in the legal department?—Yes, a great many; the Lord Chancellor was among the first to subscribe.

828. Do you recollect any other high legal authorities who are members of the Art Union?—The Judges; Chief Justice Doherty, Baron Pennefather, &c.

829. Mr. *Ewart.*] How low do the subscribers go in the society; have you many persons of the shop-keeping class?—I should say we have, but I cannot say absolutely.

830. Mr. *Escott.*] Have those great legal characters you have named discontinued their subscriptions since the announcement of the illegality of the institution?—The first notice of the illegality was last year.

831. How

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831. How did you receive it?—There was no official notice given, but there was a newspaper controversy about the legality or illegality of art unions, which threw some little doubt upon our proceedings; but the answer of the Lord Chancellor, when applied to for his subscription, put us quite at rest.

832. Do I understand you, that the Lord Chancellor was applied to with direct reference to the legality or illegality of the institution?—Certainly not in a serious way, but he paid his subscription.

833. When did you first receive any formal notice of the illegality of the institution?—I do not think we received any formal notice of it. We, in common with other art unions, were aware of the notification from the Lords of the Treasury to the London Art Union; but I do not know whether there was any distinct communication to us or not; if there was, I am not aware of it.

834. In consequence of your being aware that such a communication had been made to the Art Union of London, did you take any steps to inform yourselves as to the legality or illegality of the institution?—No, we stopped all proceedings.

835. Did you do that without taking any opinion on the question?—We did.

836. As I understand you, you have had no legal opinion, pronouncing your institution to be illegal?—Not within my knowledge, none whatever.

837. As you have been yourself a member of the learned profession, have you examined into the legality of the matter?—I have not.

838. Have you conversed with any eminent lawyers in Dublin, who have examined into the question?—I have not.

839. Do I understand you to say that you have suspended the proceedings of the institution without any formal announcement of its illegality, and without having taken any advice whatever on the point?—We considered the notification made by the Lords of the Treasury to the Art Union of London quite sufficient for us.

840. Mr. *Ewart.*] Do you happen to know whether there has been a general suspension of art unions in consequence?—I should say so, certainly.

841. *Chairman.*] What is the amount of funds at present in the hands of the Art Union?—I really cannot answer that question; because there are books kept at various places, and these books must be all made up, to enable me to answer the question; I know they have fallen very short of what we expected.

842. Mr. *Escott.*] When are the subscriptions due?—They were due the latter end of last year.

843. *Chairman.*] From all those who subscribed during the last year subscriptions were due at the period you mentioned?—During the latter part of last year; only after the 30th of June. Generally speaking, the subscription list is closed on the 30th of June; for that is the day for the distribution of the prizes, and then subscriptions are forthcoming for the ensuing year.

844. At what period?—After the 30th of June we may subscribe.

845. So that the announcement of the Treasury, you conceive, had a material influence on the subscriptions for the present year?—It very materially injured them.

846. Have the artists of Dublin complained very much of the result?—I cannot say they have to me; but I have no doubt they do complain of it.

847. Have you been informed that they have suffered much disappointment by the circumstance occurring at this period?—Certainly; I should say there is a general disappointment.

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Veneris, 21° die Junii, 1844.

MEMBERS PRESENT.

Viscount Adare.	Mr. Ewart.
Sir William Clay.	Sir Charles Lemon.
Mr. Ridley Colborne.	Mr. Baring Wall.
Mr. Escott.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

Mr. *George Miles Mason,* called in; and Examined.

Mr. G. M. Mason. 21 June 1844.

848. *Chairman.*] YOU are connected with the Royal Birmingham Art Union?—Yes.

849. In what relation?—I am the secretary.

850. Have you been long in that situation?—Only one year: I commenced in 1843.

851. How long has the Birmingham Art Union been established?—It was established in 1837, as I understand.

852. During the period that you have been in the situation of secretary of the Birmingham Art Union, you have been in constant attendance on the society?—Yes.

853. You have therefore had full opportunity of judging of its operations?—Yes.

854. And of the result of these operations?—Yes.

855. A paper has been put in to the Committee, entitled the Report of the Royal Birmingham and Midland Counties Art Union; was that signed by you?—It was.

856. Has this paper received the approbation of the majority of the subscribers?—Of a sub-committee of the managing committee. A sub-committee was appointed to revise and to recognise; and it was so recognised by that sub-committee, before it was furnished to this Committee and signed by me.

857. This paper contains a statement of the objects and results and present position of the society?—It does so.

858. Are you disposed to add anything, in the way of information, to the statement and opinion therein given?—I think I am justified to add to it, that unless measures should be taken to legitimate the Art Union, the exhibition in Birmingham will be suspended. It does not appear that the committee who managed the exhibition have any confidence in their being able to recover the outlay which is necessary to maintain it, unless the Art Union be established.

859. The object of the establishment of the Art Union of Birmingham is for the encouragement of art generally, is it not?—Yes.

860. To what department of art have you principally addressed your attention?—Painting in oil and water colours has generally been adopted by the artists of Birmingham; occasionally a piece of sculpture has been contributed. There has been, generally, one by Mr. P. Hollins, a gentleman of Birmingham, and other sculptors of eminence.

861. Have you had in view the encouragement especially of high art?—It has been kept in view as far as it could consistently with the funds collected. But if it had been exclusively kept in view, the encouragement of provincial art must have been altogether put out of view, inasmuch as there would have been no encouragement to persons aspiring to become artists; therefore the sums of money have generally been divided, with a view to encourage high art, as far as the amount would admit, and also to encourage persons who were getting their bread by art and aspiring to improvement in it.

862. You are aware of what the Committee understand by high art?—Such pieces as are from the distinguished and most approved artists, I imagine; either metropolitan or country.

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863. The Committee understand by high art, as far as I am acquainted with their opinion, historic art, in contradistinction to landscape, still life, and the inferior class of easel-painting?—Yes.

864. You have stated to the Committee that the reason why you have not encouraged that branch of art, in proportion to the encouragement given to other branches, has been with a view, in the first instance, of economising the funds, and, secondly, of encouraging the inferior classes of artists; is it not so?—The attention of the committee has been principally devoted to the encouragement of high art, as far as the amount of the funds would admit; and perhaps, in some instances, even further than prudence would allow, in reference to those who may depend for an existence upon art.

865. Is it the opinion of the society that they ought rather to encourage the artist who is in distress, without reference to the character of his talent, than to encourage art generally?—No; when the amounts arrived only at 500*l.* or 600*l.*, there has in most cases been a 100*l.* prize appointed, and perhaps, besides that, a 70*l.* and a 50*l.* prize, and then the prizes have ranged from 30*l.* and 20*l.*; and some few of 10*l.* and 5*l.* have been appointed, in order to meet the expectations of persons who were struggling under disadvantageous circumstances.

866. Do you conceive that plan to be a better arrangement than if you were to give a larger sum for prizes, but fewer prizes?—I think so, because I do not see how you can have artists of great genius or talent, unless you encourage persons in the lower branches of art. You must sustain them through the lower branches of art, for they are often men without capital in the beginning, and must be supported.

867. Do you not think it would be better to encourage by a considerable prize the exertions of all artists to the production of works of high art, than by the application of small sums to encourage what would probably be nothing better than mediocrity?—In the metropolis probably that plan might work well; but the provinces, where there are but few persons aspiring to art, and but few persons that have attained to very great excellence in art, I should say must be considered rather as nurseries. You must encourage the aspirant before you can have the accomplished artist.

868. Then, practically speaking, your efforts have been more directed to the encouragement of the nurseries for art, than the reward of persons already eminent in art generally?—No: that question has been discussed among us, and it has been found that the greatest sums of money have gone to the metropolitan artists of great distinction, persons who have devoted their attention to subjects of mythology, or of history, or of romance; as Mr. M'Clise, Mr. Etty, and others of great eminence in London.

869. I think, from the paper that has been furnished, it would appear that the Birmingham Art Union has had in view, in a great degree, the encouragement of the applications of art to the special purposes of its own local industry?—That has been the intention; but it is prospective only at present, because the funds have not been sufficient to award premiums at present, without abstracting from the prizes expected by the contributors.

870. Then the encouragement of these local objects has not yet been carried into practice?—I have in my pocket a printed scheme of prizes for this year, which we have suspended in consequence of the determination of the Lords of the Treasury. It is the only one I possess, and, if the Committee will allow me, I will hand it in.

[*The Witness handed in the paper.*]

871. The paper you have handed in to the Committee refers to the prizes which are to be given in the ensuing year?—Yes.

872. Has this prospectus been as yet made public?—It has not.

873. Have you had any opportunity of consulting the opinions of the industrial portions of the community?—I have not.

874. A school, under the direction of the High School of Art, applicable to manufactures, has been established, I understand, at Birmingham?—Yes; a School of Design.

875. Have you been in communication with that school?—No.

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876. Are you aware that many of the objects which I see in this list of prizes, such as designs of lamps or candelabra, models in clay or wax, casts in plaster from an original model of foliage, &c., have been held in view by the High School of Design generally, and by the Provincial schools of Design?—I am not aware of that.

877. You are, therefore, unacquainted with the proceedings of the School of Design?—As belonging to the Art Union, I am; but I believe I saw a notice to that effect in a late report, though I cannot challenge my memory with particulars.

878. Does it occur to you that it would be an advisable application of the funds of the Art Union of Birmingham, to make use of them as far as possible in co-operating with the exertions of the School of Design, in encouraging the application of art to local manufactures?—I have always thought so.

879. Are you in the possession of the opinions of any persons of eminence, either in the artistic or industrial line at Birmingham, upon the same subject?—It is a general opinion that premiums granted out of the funds of the Art Union would be a stimulus to artizans, and useful if the subjects should be judiciously chosen, and especially if proper types and examples could be furnished, accessible to the public gratuitously, which I regret to say is not the case at present.

880. Are you generally acquainted with the history and progress of art in England; and, as far as circumstances allow you, have you an extensive acquaintance with artists?—I have a general knowledge of the history of art, and a general acquaintance with artists in Birmingham, and with some in London.

881. Are you prepared to say that any progress has been exhibited in the application of art to manufactures in Birmingham, within these few years?—I think I can say from my own personal recollection, there has. I remember some years ago going to Birmingham with an intention to select grates; the designs were generally geometrical, in straight lines and flutes; and recently a very elegant scroll-work has been very generally introduced, with a good deal of taste.

882. Are you aware of the improvements that have been made on the Continent, in reference to the application of art to manufactures?—I am not, except through the medium of the press.

883. Your opinions and experience of art are confined to England, and probably to Birmingham?—Yes; my experience is principally confined to England though I have carefully examined the galleries of the Louvre, of Florence, and of Bologna, &c.

884. Have any considerable improvements been observable in the bronze works that have come under your observation, in the Birmingham manufactories?—I was through Mr. Collis' works the other day, and there seems a disposition to adopt the mythologies of the ancients in the designs at present carried into execution; which gives an elegance and grace to them which did not exist in the designs of some 30 years ago.

885. You have not given your attention minutely to the subject, so as to be enabled to give specific information to the Committee upon the application of art in any one of those respects?—No, merely generally, and from general observation, and from conversations I have had with artists on the subject.

886. You are aware that the value of an article of bronze or any other manufacture of a similar description is, in a great degree, enhanced by the application of fine taste and pure art?—Yes. The pecuniary value is in relation to the classic taste exhibited in the design, and the skill developed in its elaboration.

887. You think that an increased application of art to the manufactures of Birmingham would raise the value of the manufactures?—Undoubtedly.

888. In competition with foreigners?—So much so, that on this subject I have published frequently in the Birmingham Gazette, to arouse the attention of manufacturers to the danger they incurred from continental competition.

889. Would it not be a judicious application of the funds of any society established for the encouragement of art, to increase as far as possible and extend this application of art to manufactures?—Undoubtedly; it has always been my opinion since I have been connected with the subject.

890. And in Birmingham particularly, where the manufacture of bronze articles forms so large a portion of the industry of the community, it would be a judicious

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a judicious mode of employing the funds of the Art Union, the giving prizes for the best specimens of art as applicable to manufactures?—I have always been of that opinion, and there by to make high art instrumental to the commercial prosperity of England.

891. Mr. *Ewart.*] Has the Birmingham Art Union made that an object?—Yes, I have already stated so.

892. This improvement of the application of arts to manufactures which you have observed, is it in any way attributable to the operations of the Art Union of Birmingham?—I conceive it is in some measure: the Art Union has called the attention of the artificers of the town to the subject of art, and they have attended the exhibition in large numbers, and have taken an interest in the paintings there; and I must therefore conceive it has very considerably improved their taste. The improvement of taste which I have observed in my own lifetime in Birmingham, I consider to be attributable to the adoption of the Birmingham exhibition.

893. At what period was that exhibition established?—In 1827.

894. Is it confined to objects of art, or to objects of art combined with industry?—The exhibition is confined to objects of art solely.

895. Sir *C. Lemon.*] By what symptom do you recognise the improvement you speak of as taking place in late years?—The improvement itself taking place in connexion with the exhibition?

896. I mean the improvement in art which you say has occurred in consequence of the existence of the Art Union?—Of course all such conclusions must be personal to a certain extent. I conceive that the designs which are produced by the manufacturers at Birmingham at present, bear a much nearer analogy to the productions of the Italian schools, and perhaps even to the Greek, than they did when I was a young man, and, for the purpose of furnishing a house, went there to make purchases; when the designs were of a very formal and inelegant kind.

897. To what arts do you apply that observation?—I should call it the art of casting for household purposes.

898. *Chairman.*] Is there not a very slight link between the admiration of an historic painting or a good landscape, and the improvement of an article of domestic furniture?—The link is slighter to a person who has not considered the subject than to one who has, I think. I have been a great deal among artists; and I find, in their observations on pictures, there is scarcely any direction which you give to an object, whether it be a tree, or a rail, or the outline of a hill, but they contend possesses a certain feeling. They say, "That line has no feeling;" another, "A good feeling." Now I have at length contracted this feeling, and am susceptible of this feeling; and I incline to believe that artizans by the continual contemplation of works whose feeling is such as the artists describe, "elegant and tasteful," will apply that feeling to the particular subject on which themselves are engaged; and hence I deduce those more graceful forms that have been adopted recently, over those that were in use some 30 years ago.

899. In the prospectus it is stated that the society has been established with a view to the attainment of that high condition of provincial art which is essential to the perfection of English manufactures?—Yes.

900. This occurs in the prospectus of 1844; was that object put forward in any of the former prospectuses of the society?—It was, in the year 1843.

901. You have not acted upon that portion of the prospectus directly, until the present year?—No.

902. The prizes which you were about to give for the encouragement of the application of art to manufactures in the present year, were founded upon the notice I have just read, and it was intended to carry it into immediate operation?—It was.

903. Have you given any prizes for composition in outline?—No.

904. Have you given any for works in sculpture generally?—You will find in the list one for a figure or figures.

905. Has that been carried into operation previously or is it only in the present year?—Only in the present year.

906. What result has it had?—It is not published at present; it was about to be published at the time the suspension took place.

907. You have not yet carried that portion of your plan into effect?—No.

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908. Are you aware that in the London Art Union, and in some instances in the Art Unions on the Continent, it has been thought advisable to apply a portion of the funds for the best composition in outline, and the best models in clay or wax?—As to the London Art Union, yes; as to the Continent, no.

909. You have given no prizes except money prizes?—No; money prizes for the purchase of pictures.

910. You do not differ from the Art Union of London in the manner which you confer the prizes?—Not at all.

911. Do you find that the arrangement allowing the prizeholders to select for themselves works well for the encouragement of a high style of art?—I cannot speak categorically upon the question, but I should say it must work well, inasmuch as the holder of a large prize, if not a judge himself, will consult his friends who are judges before he makes his selection. In all cases I should imagine that would be so.

912. Does it necessarily follow that the person who receives a high prize has friends who are judges?—No.

913. Or whose selection is likely to be of the purest and best kind?—Certainly not.

914. Do you think that a committee selected for their generally believed superiority in the knowledge and appreciation of art, would not be a better body to confine the selection of prizes to, than to the public at large?—Undoubtedly it would, generally, as regards the excellence of the prize pictures to be chosen, although it might have its objections.

915. What are the objections you see to such an arrangement?—It would be possible that partiality might be shown in the selection, and that would discourage persons not at present distinguished in the art.

916. That partiality would of course depend upon the character and conduct of the judges of the committee?—I am afraid we are all human; I think it would.

917. If the committee were elected by the subscribers at large, or at a meeting of the subscribers, would not such power of election vested in the body be a sufficient check upon corrupt practices and partiality, such as you have described?—It seems an excellent suggestion; I have not before thought of it.

918. Is not such, in fact, the arrangement adopted in the transactions of the greater part of the public business in this country; a committee is elected by the subscribers, and entrusted with their confidence as long as they continue to deserve it?—I believe it is.

919. Has that not been found, generally speaking, to work well in other matters?—As well as is to be expected from any human arrangement.

920. Is it not, on the whole, a better arrangement for the transaction of business, and for the fair conduct of public matters, than if it were left to the choice of large bodies?—I must say I think it is.

921. Does your experience induce you to think that, in many cases, erroneous and defective selections have resulted from the arrangement which is at present in operation in the Art Union of Birmingham?—I cannot call to mind a very glaring instance of that.

922. Then, generally speaking, the selections that have been made from the annual exhibitions have been tolerably good?—Tolerably judicious, I think.

923. The predominance has not been in favour of high art, but in favour of subjects which are of a more pleasing and agreeable kind?—Many pictures of historical subjects, of subjects of romance and fable, have been selected from the first artists, by persons who have gained prizes. If my recollection serves me correctly, a gentleman who gained a 50*l.* prize bought the picture of the Baron's Hall, by M'Clise, adding 450*l.* to the amount of his prize. Another by Mr. M'Clise was chosen the year before last, "The Return of the Knight;" for which a large sum was given in addition. The last year the 100*l.* prizeholder chose Naomi and her Daughters, by O'Neil.

924. Have you heard the question discussed much in Birmingham as to the superiority of the arrangement which you adopt, to the arrangement of a committee, such as is the practice in Dublin and in Edinburgh, selecting for the prizeholders?—It has been talked of, but never in the form in which you have put it to me; a form in which I shall certainly communicate it to the Birmingham Art Union. The establishment of a permanent committee might subject the artist to a great many inconveniences. A personal feeling might, in such cases, be a permanent injury to certain individual artists, and that seems to

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to have been the view with which this system has been condemned among the artists in Birmingham generally; but though I very much admire the suggestion of the plan of the subscribers for the year appointing a committee for the year, of persons of taste, who shall point out the works of art that deserve encouragement, I still fear inconveniences might arise.

925. In case such arrangement were objected to, do you think a middle arrangement might not with advantage be introduced to this effect, that the committee of selection should, on their own authority, declare at the several exhibitions that such and such paintings, or other works of art, deserved in their opinion the preference; but, at the same time, leaving to the prizeholders, after such determination on their side, the selection at their own free will of what works would please them most?—I do not quite understand the constitution of the committee you are at present alluding to.

926. I am speaking of any committee?—Whether appointed by the members, or appointed by a metropolitan body?

927. Take either; a permanent committee, or an elected committee?—I think that an annual committee of taste, selected from the subscribers of the current year, to direct to certain works in the exhibition as deserving the attention of the prizeholders, such works having reference to the amounts of the several prizes, but leaving to the prizeholders an otherwise unconstrained selection, would be more desirable than a metropolitan committee, which it may be supposed would lean to the encouragement of high art exclusively, to the discouragement of provincial effort, and therefore to the prevention of English art generally. The few great and distinguished lights of a national school of art are accidents arising out of the general encouragement of national artists. The more artists, therefore, are enabled to live by art the greater the prospect of eliciting such great lights: the struggles, therefore, of students in art must not be subjected to the discouragements which the selections of such committees necessarily imply. Again, a national taste for art is of gradual growth, and the ultimate perfection of that taste rests upon encouraging the incipient taste of the purchaser for pictures within his reach, and this policy will at the same time meet the early appetite of the purchaser and the exigencies of the tyro in art. The exclusive recommendation, therefore, of works of high art, will at once discourage the early purchaser and the early artist; while, if all purchasers be left to their own judgment, all classes of pictures will have their own market, and every grade of talent its remuneration, while pressed forward by emulation to attain to excellence. Again, all works not recommended by a committee would stand negatively condemned; but if the earlier purchaser observe that the works which satisfy his taste are held in low estimation, he will become indifferent to them, and the gradations through which he might have attained to a refined taste being interrupted, he can never arrive at a nice perception of the perfections of art. Upon the whole, therefore, I think it questionable whether the interference of committees between the public and the artist would not be injurious to the present and permanent establishment of an illustrious school of English art.

928. You do not confine to the artists of Birmingham the purchase of works of art; it is extended to the artists of any part of England?—All parts of the United Kingdom.

929. Are there many artists resident in Birmingham?—Yes; I should say from about 20 to 30.

930. Permanently resident?—Yes.

931. How many exhibitions have you in the year?—One in a year.

932. How long is it open?—About three months; it opens in September and closes generally in December.

933. Has the encouragement that has been given by the Art Union evinced itself by the increased number of sales that have been made of paintings irrespective of that encouragement?—Yes.

934. Is it in your power to furnish any data to the Committee to judge of the increase of sales?—I have the minutes of the sales, voluntary sales of the pictures at the exhibition, irrespective of sales through the medium of the Art Union, in my possession.

935. Are you in possession of the prices severally given for these paintings or these works of art?—Not at present; I have it not here, but I believe I have the document in my possession.

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936. You could hand it in to the Committee?—Yes.

937. Sir *C. Lemon.*] Do you think the rate of your prices has risen of late years?—I should say it must have risen something, although I cannot say from my own experience; I conclude it must, inasmuch as the appetite for works of art has increased, and of course the artists would avail themselves of it.

938. I want to know what is the evidence of the appetite for art having increased?—Collections of works of art have become general in Birmingham, whereas they were formerly very rare, and principally of the works of deceased masters.

939. Mr. *Ewart.*] Are those workmen of Birmingham, whose workmanship is more or less connected with the arts, and who therefore are more or less artists, improved of late years in their knowledge of art and in its application to their manufactures?—I am not acquainted with any of the artisans connected with the manufactures of Birmingham, but I should say that must be the result.

940. What is the general opinion?—That the designs of the manufacturers of Birmingham have improved of late years.

941. *Chairman.*] Has the Art Union of Birmingham adopted the plan, which is pretty well known abroad, of purchasing with a portion of their funds paintings or other objects of art, for the purpose of presenting them to public institutions?—Not at present.

942. Have they had such plan in contemplation?—They have.

943. What is the opinion with reference to that proposition entertained by your committee?—That we should ultimately establish a permanent gallery, which should be open to the artisans gratuitously, and which would be of great benefit to the improvement of designs.

944. Has it entered into their contemplation to apply any of their surplus funds in other ways, to the encouragement of art; for instance, by the establishment of galleries of casts?—Yes, that has always been canvassed in the committee, and not without a hope that Government might be induced to assist; and it would be of great benefit to the manufacturers of Birmingham, and of course therefore to the commerce of the country.

945. Do you think that such galleries would be of great utility in Birmingham, especially if they were formed with reference to industrial pursuits?—I should say they would; the wealth of a nation is the talent of its people, and every facility should be offered to elicit that talent.

946. Has any plan been laid before the committee for carrying that suggestion into effect?—No, it has not; it has been suggested only among two or three members of the committee; and it has been mentioned by the press.

947. Has it met, as far as your experience enables you to judge, with a general concurrence?—Yes, I should say so.

948. Have you any idea of what would be the probable expense of establishing for such purposes a gallery of casts?—No, I have not entered into that at present.

949. Do you think your funds would enable you to carry into effect such an institution?—Certainly not at present.

950. Your funds have increased within these late years?—Yes, they have.

951. To what do you attribute that increase?—To the distribution of an engraving.

952. What course do you follow in the distribution of engravings?—In the year 1843 we purchased a plate, and it was printed by Brooker & Harrison, and was furnished weekly to the office of the secretary of the Art Union, and was distributed to agents in the midland counties, principally in numbers of from three to five and ten; and those agents collected the subscribers and sent the monies into the secretary's office: in that way the prints were distributed.

953. The Committee have in their power the selection of the subject for engraving, have they not?—Yes.

954. What subjects do they generally select; are they historic or landscape?—At present they have not given an order for a design, and of course they have been under the necessity of selecting those which were most appropriate; and of those that were presented to them upon the present occasion for the year 1844, they have selected the Civic Procession by Land and by Water, by

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Mr. Goodall, line engravings, being anxious to encourage that which they consider the highest branch of the art of engraving.

955. What do you call the highest branch of the art of engraving?—Line engraving.

956. Have you found it necessary to apply the new invention of the electrotype to the multiplication of your engravings?—No.

957. Why not?—Our demand has not been so great as to require it.

958. Do you conceive that the distribution of engravings to the subscribers is a material inducement to persons to subscribe?—I do not conceive that one-half would have subscribed last year that did subscribe, without the inducement of the engraving.

959. Do you think that casts taken from celebrated works of art would be as acceptable to the subscribers as engravings?—Quite as much so, if not more.

960. The difficulty of carriage and the chance of breakage would not be an impediment?—It would be an exception to the distribution, as well as the expense of package and carriage.

961. Does your distribution of engravings extend far into the interior of England, or is it confined principally to the neighbourhood of Birmingham?—We went through the whole of the 12 adjacent counties, and went as far as Preston in Lancashire, and Liverpool.

962. Is the selection limited to subjects by living artists?—No, our selection has hitherto been confined to such engravings as were sent to us; we have had a very limited time to do it, and were under the necessity of choosing from such engravings as were sent to us.

963. You have not employed any artist to engrave any picture for you?—No; it has been very much wished, but time and funds have not hitherto allowed it.

964. In employing an artist, what would be the principle upon which your committee would proceed?—I presume they would desire a line engraving from the most eminent artist they could engage; and the subject would be historical or mythological, or connected with modern romance. I suppose they would choose a subject of that character.

965. Would they select from the works of living or of dead artists?—From the works of living artists, but not perhaps exclusively.

966. And from native artists, or from artists generally?—I am inclined to think they would not limit themselves to native artists.

967. Mr. *Ewart.*] But a living artist?—Yes, very probably.

968. Do you think it desirable that the Government should take means of circulating, in the manufacturing districts of this country, casts of the best models of classic productions, both of ancient and modern times?—I think, inasmuch as it is a desirable thing to extend the commerce of England, as well as to retain it, that it is absolutely essential that the large manufacturing population should be furnished gratuitously with the finest examples of art, from which the artisans and workmen of our country may contract such a feeling as will result in very high design in our English manufactures.

969. Do not you think that such an act of the Government might be exercised without any undue interference with the spontaneous exhibition of the inhabitants themselves, in reference to the arts?—Unquestionably.

970. It would elicit a taste for the arts, without restricting it?—Without restricting it. As a manufacturer (I was once a manufacturer myself), and I was very anxious as a young man to introduce a better taste than had before existed in our business, but I found it impossible to get workmen who could carry out my intentions, when I at length selected a man of some versatility, a painter, to model for me, and we rudely accomplished our design; but not another man existed in the trade to give me any assistance.

971. *Chairman.*] In what year was this?—This must have been about the year 1820.

972. Mr. *Ewart.*] Can you give an idea of the different manufacturers of Birmingham who are more or less connected with the arts?—I cannot; I am not a native of Birmingham.

973. Are not almost all the manufactures of Birmingham more or less connected with the arts?—I know but few which are ot capable of embellishment by improvement in the fine arts.

974. Is it not therefore the more desirable to give scope to the taste of the

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people of Birmingham by a gallery of casts, and other exhibitions such as I have mentioned?—It is most important.

975. Have the people of Birmingham free access to any such exhibition at present?—Not that I am aware of; I believe they have not access to the school of design at present.

976. Do you think they would make a good use of such a freedom if it were conferred upon them?—I am sure of it.

977. You think that they would not abuse it?—They would not.

978. And it would civilize, and in fact enlighten their minds?—I feel quite convinced of it.

979. Mr. *B. Wall.*] I think, in answer to a question put to you by the Chairman, with regard to the electrotype, you said it had not been applied because the demand was not so great as to require it?—Yes.

980. How is that; I see you have 1,392 subscribers?—Yes.

981. I apprehend an engraving must be given to each of those 1,392 subscribers?—Yes.

982. How many plates were employed?—Only one.

983. Thirteen hundred and ninety-two engravings were taken off one plate?—Yes; it was a steel plate.

984. You have not had great experience with regard to line engraving?—No.

985. In point of fact there has been only one experiment made at Birmingham with regard to line engraving, and that was in the year 1843?—No, that was not a line engraving; that was a mezzotinto engraving.

986. In point of fact you have had hardly any experience of the effect of line engraving?—Very little indeed: we had depended upon 5,000 subscriptions this year, in consequence of the line engraving.

987. Who have you employed to engrave the line engraving intended for the subscribers this year, 1844?—It was engraved by Mr. Goodall; but he was not employed by us to do it.

988. Have you heard any complaints of that engraving?—No.

989. Have any of the engravings which have been distributed by the Birmingham Art Union been complained of?—I have heard some complaints.

990. Will you state more in detail of what nature those complaints have been?—I should rather wish to be excused answering that question, unless it is particularly desired.

991. Does your answer apply to the etching, to the two mezzotintos, and to the line engraving?—To the two mezzotintos, but not to the line engraving.

992. Now will you give the Committee some information with regard to the etching, which was the first engraving distributed to the subscribers of the Birmingham Art Union, in the year 1841?—In 1842 I first became connected with the Art Union; and I have heard it remarked, upon more than one occasion, that that etching of the Town-hall had been given as a *quid pro quo* for the subscription, to avoid the consequence of a prosecution; it was thought it would then be a legal transaction.

993. Do you often find that the engravings distributed by the Art Union of Birmingham afterwards come into the market?—I have not seen that.

994. You have no means of judging whether the value would be different that is fixed upon the engraving by the Art Union, from the value that would be fixed upon it if publicly sold?—In some instances I have known them sold at the prices they were distributed at, and in some instances at less.

995. Will you allow me to draw your attention to the schedule you have put in of the working of the Birmingham Art Union, from the year 1837 to 1843 inclusive?—Yes.

996. I would refer you to the item of the cost of engraving?—Yes.

997. For the four first years I see there was no engraving?—None.

998. In the fifth year the expense is put as unknown?—Yes.

999. Can you state why that difficulty exists of ascertaining the price; what it arises from?—The Art Union has been worked by three separate secretaries: one, who worked up to the year 1841 inclusive; another, who worked it in 1842; and myself, who worked it in 1843. I have not been able to get some of the documents of either of the preceding secretaries, and that is the reason why the schedule is not filled up.

1000. I wish you to continue your observations down to the year 1842, the next

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next year, and to state to me whether there is not a misprint with respect to the cost of the engraving being stated at 30 *l.* only?—No, I believe not. The engraving was purchased for 7 *l.*; and, as nearly as myself and friends could calculate, we concluded that the cost of the engravings would be the additional 23 *l.*

1001. So that, in point of fact, for 30 *l.* you distributed 655 engravings, that being the number of subscribers in the year 1842?—Yes; the engraving was of a small size, but elegant in design, being from Liversage, the 'Serenade.'

1002. Do you think that such a mode of proceeding can be desirable, with a view to the encouragement of high art in engraving?—Certainly not in engraving; the state of the funds compelled the choice of a cheap engraving.

1003. Mr. *Ewart.*] Have you ever considered the propriety of selecting, as a subject of engraving, some work of the ancient masters?—It has never been agitated at present.

1004. Do you not think, in order to raise the public taste, you should draw from the pure fountains of art, and adopt the highest standard for imitation?—I quite agree to that: I think the very highest types of form should be adopted for the engraving.

1005. And perhaps the more so, as the engravings circulated by art unions are disseminated through the country, and may be called the common circulation or currency of art?—Precisely so: the great object of engraving being to improve the general taste, it should be from the highest sources.

1006. *Chairman.*] Is it in your contemplation to employ the engravers resident in Birmingham exclusively, or to extend your choice to the United Kingdom generally, and take the best engraver you can find?—I believe the impression was at the time we suspended, that we should employ the finest artists in the art of engraving.

1007. Without reference to the residence?—Yes; but several of the most eminent artists in engraving are Birmingham men.

1008. Who are the gentlemen to whom you refer?—Mr. Pye, for one.

1009. He is not resident in Birmingham, is he?—No.

1010. Have you heard any complaints on the part of engravers of the Art Union of Birmingham?—No.

1011. As not interfering with their sale of engravings in any manner?—I have heard that the publishers are displeased, but not the engravers.

1012. Have they expressed their displeasure by any public document?—Not that I am aware of.

1013. What is the general feeling of the artists of Birmingham on the subject?—The feeling of the artists is, that without the Art Union provincial art must cease to exist, and that a fine engraving is essential to the sufficient extension of an art union.

1014. What was the case before the introduction of Art Unions; was there not as great a supply of art in the country?—Not so great as at present.

1015. Not of high art?—Yes, historic art, perhaps; but still many artists of great eminence suffered very severely.

1016. Have they been relieved in any material manner by the institution of art unions: I am speaking of the artists merely?—I should say so myself.

1017. Have you any facts to offer to the Committee in confirmation of that opinion?—The total amounts devoted from art-union funds to the purchase of pictures are the facts.

1018. Mr. *B. Wall.*] Has there been any want of employment among the engravers?—Among line engravers, I understand, there has been great want of demand.

1019. You have mentioned that the line engraving to which you have referred, the plate of that was a steel plate?—No, that was a mezzotinto; that was the Charles the Fifth in the studio of Titian; that was a mezzotinto plate.

1020. Can you answer this question; how many engravings you think may, with equal chance to all the subscribers, be taken off from one plate?—I am afraid any answer I might give might involve something that would be mischievous to the profession. Mr. Goodall guaranteed to give 5,000 impressions good from his plates.

1021. Would you have the kindness to state to me upon what principle the distribution of engravings takes place in the Birmingham Art Union?—One, to increase the number of subscribers; the other, to distribute a taste for art.

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Mr. *G. M. Mason.*

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1022. Does an early application ensure an early impression?—Yes, certainly.

1023. So that those who come first are best served?—Yes.

1024. And have not you found practically that those who have been late in the field in making their applications have been discontented with the impressions?—Perhaps they have, although it has not come under my cognizance.

1025. *Chairman.*] At what period was the Birmingham Art Union aware of the illegality, or the presumed illegality, of their proceedings?—I believe they have always been doubtful with respect to the legality of their proceedings.

1026. Did they take any opinion upon the subject?—They did not take counsel's opinion; they took the opinion of my son, who is in the law, and who gave them a copy of the statutes.

1027. Have you any legal gentlemen among your committee, or among your subscribers?—My son is on the committee.

1028. What opinion was given in consequence of that application?—That as so many people of rank and station and distinction were subscribers to the London and the Dublin and other Art Unions, the Birmingham Art Union would be tolerated.

1029. That arose from no minute inquiry into the law of the case, but from the presumption that, if illegal, toleration would be extended to the Art Union of Birmingham?—Yes; and the more especially so as latterly Her Majesty the Queen had become the patroness of the institution.

1030. There have been no expostulations addressed on the part of the Art Union of Birmingham to the Lords of the Treasury on the subject?—A memorial was sent.

1031. Mr. *R. Colborne.*] Had you any specific notification from the Lords of the Treasury?—No.

1032. Then you merely desisted in consequence of hearing that the London Art Union had received notice?—Yes, and in consequence of the recommendation of Sir George Clerk to the Art Union of London.

1033. *Chairman.*] Does the committee look for a law exempting them from the operation of the general lottery laws?—That seems to be expected fully in Birmingham.

1034. Is the committee aware of the difficulties which would arise in specifying particular cases which would entitle a body to exemption from those laws?—I think not.

1035. You are aware of the Act which was passed last session for the purpose of giving literary and scientific institutions an exemption from parochial rates?—Yes, I have heard of that.

1036. One of the conditions of that Act was that the societies who claimed such exemption should be required to furnish to the Government their rules and regulations?—Yes.

1037. And that on the Government receiving and approving them, they should be empowered to grant a licence or certificate of exemption?—I did not know of that before.

1038. Do you think that the committee, or the subscribers of the Art Union of Birmingham would object to an arrangement of a similar nature in reference to Art Unions, provided it was thought advisable to introduce a Bill exempting them from the operation of the general law of lotteries?—They would most cheerfully and gratefully accede to such a proposition.

1039. They would have no objection if it combined with it the obligation of furnishing annual reports to Parliament?—I should say so, most assuredly.

1040. Do you believe that to be the general feeling?—I believe that to be the general feeling of the committee, and I know them all intimately.

1041. Mr. *Escott.*] Perhaps you do not think there is any part of their rules or proceedings they wish to conceal?—Not at all.

Jonathan Anderson Bell, Esq. called in; and Examined.

J. A. Bell, Esq.

1042. *Chairman.*] YOU are connected with the Association for the Promotion of the Fine Arts in Scotland?—I am the secretary of that Association.

1043. What is the nature of that institution?—That institution was originated in the year 1834, by several gentlemen resident in Edinburgh, for the purpose of encouraging the arts generally in Scotland.

1044. Could

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1044. Could you state to the Committee what was the average amount of paintings and other works of art, and the prices respectively given for each, for the three or any number of years preceding the establishment of the society?—Previous to the existence of the association, the Scottish Academy had stated in one of their annual reports that so little encouragement was given to the professors of art, that unless some means were taken to counteract the unfortunate results which must necessarily arise from this dearth of efficient support, those artists who were devoting themselves then with enthusiasm to the production of works of a high class, would either engage in less precarious walks of the profession, or send the fruits of their skill to more certain marts for their disposal. That was stated in the report immediately before the association was formed. In their reports every successive year, or nearly every successive year after the institution of the association, they state that now encouragement is given.

1045. From whose information did they arrive at that conclusion; from that of the artists themselves?—The report to which I allude is an annual report, published by the artists themselves of the Royal Scottish Academy.

1046. Is the body of artists resident at Edinburgh numerous?—Yes, it is.

1047. Can you give the Committee the number of artists habitually resident there?—I could not exactly do that from recollection, but I think the average number of pictures exhibited is generally about 500 or 600, and they are chiefly executed by artists resident in Edinburgh.

1048. What is the number of sculptors resident in Edinburgh?—Not more than three or four.

1049. Were they placed in the same position, before the establishment of the society, as the painters?—The association could not affect them to the same extent as it did the painters; because the works which they execute being in marble, it becomes a serious matter for a sculptor to commence a work in that material under the chance of sale. At the same time the association have purchased one or two pieces of sculpture.

1050. The society of which you have spoken was instituted generally for the encouragement of art; to what department of art do they specially direct their attention?—To painting, sculpture, and engraving.

1051. Do they extend their patronage to works of bronze, carving, modelling, or seal-cutting?—They do not.

1052. To what class of art, high art, or to art generally, have they principally attended?—According to their constitution, they are appointed to purchase and select a certain number of works of art from annual exhibitions, held every year in Edinburgh. The principle which has guided them in that selection has been the merit of the best works annually exhibited; in so far as they have the means to do so, they have carried out that intention from the commencement of the association.

1053. When you say best, do you mean to give a preference to high art over other branches of art, provided there be an equal degree of excellence in the composition and execution?—Yes, if the funds admit the reaching the price of these works.

1054. You prefer high art, or historic art, to any other class of art?—Yes. One year the association gave to Sir William Allan 500 guineas for one picture; and on several other occasions have paid large sums for works of an historical character. They have given for single pictures 500 *l.*, 300 *l.*, 250 *l.*, and so on.

1055. To what description of work have these high sums been applied?—The picture of Sir William Allan's was entitled, "An Incident in the Life of Robert the Bruce;" of an historic character.

1056. What were the others?—The Battle of Preston Pans, which was also by Sir William Allan. The Examination of Shakspere, a picture by George Harvey. The "Duke of Gloucester taken into Calais," by David Scott; and I think I may say generally, in the cases where large sums have been given for pictures, they have been of an historic character.

1057. Have you offered any prizes for compositions in outline?—They have not; they have confined themselves to engraving.

1058. Nor for the production of models?—No.

1059. You are aware that the Art Union of London have offered premiums, or prizes, for such objects?—Yes. The association having been, I believe, the

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first of the nature which was originated in this country, started with a certain constitution, and they have not altered it.

1060. Has the question ever been discussed by the committee, of the propriety of granting prizes from a portion of their funds, for the encouragement of models in wax or in clay, or for the production of compositions in outline?—These questions the committee had under their consideration this year; but in consequence of their proceedings having been to a certain degree impeded, they have not yet taken any steps with regard to them.

1061. Did the proposition meet with the concurrence generally of the subscribers?—It was not publicly announced; it was merely confined to the committee.

1062. What was the feeling of the committee on the propriety of adopting that course?—I think the feeling was favourable to it.

1063. Have any of the paintings purchased been presented to public institutions?—No.

1064. Was it at any time in the contemplation of the committee to appropriate a portion of their funds to that purpose?—No.

1065. What are the engravings which have been distributed by the society?—The first engraving was a mezzotint, after a picture by David Scott, of the Taking Down from the Cross; and the next was a mezzotint, after a picture by William Bonnar.

1066. If you have a list, will you hand it in?—I will.

1067. What rule do you follow generally in the selection of subjects for engraving; do you confine the selection to living artists and native artists?—Yes. The purchase of the pictures themselves, and the selection of the picture to be engraved from, has always been confined to living Scottish artists.

1068. Is it required that they should be resident in Scotland?—No.

1069. Your object, as you have stated, is to encourage art, and high art in particular; do you think for such purpose it would be more advisable to select, as the subject for engraving, such paintings as have received the sanction of the world, such as some of the works of Raffaelle and Michael Angelo, in preference to the works of living artists and native artists?—The object of the association was to encourage the fine arts in Scotland by encouraging artists. The artists who have a work engraved are more encouraged by that than any other means. The mere purchase of a picture from an artist is not so great an encouragement as having the work engraved well and disseminated widely.

1070. Do you mean to say it is a greater encouragement to a painter to have his work engraved than to have his painting purchased?—I do.

1071. On what grounds do you form that opinion; does he receive in consequence a higher price for his work?—No, but I should consider his reputation would be more enhanced.

1072. Mr. *Escott.*] It makes his name more known?—Yes.

1073. By there being a greater number of persons who become acquainted with his merit as an artist, from the purchase of the engraving?—Yes.

1074. So that the engraving operates as a kind of advertisement?—Exactly so.

1075. *Chairman.*] It is also, at the same time, an encouragement to the engraver?—Yes, very nearly in the same way that it is to the painter.

1076. Do you confine the choice of engravers to Scottish artists?—We do not. We have not been able to find a body of Scottish engravers in the same manner that we have been able to find a body of Scottish painters of eminence.

1077. You are guided in the selection of the engraver by his eminence as an artist, more than by the smallness of the price?—Yes, the object of the directors has been to circulate as good engravings as they could get: it is not an easy matter to get a fine engraving, but they have succeeded in one or two instances in getting fine engravings.

1078. Have you applied the electrotype to the multiplication of your engravings?—We have not yet done so; but we have now a contract with an engraver with that intention: we have hitherto been in the habit of having our engravings made upon steel, and by that means we can procure any number of good impressions that we may want.

1079. You confine yourselves to line engraving?—Yes.

1080. You

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1080. You have not given any encouragement to mezzotinto or wood engraving?—The two first engravings were in mezzotinto; but that I believe was owing more to the want of funds than anything else.

1081. Was the mezzotinto engraving objected to by the subscribers?—It was not objected to; but it was considered by the committee to be a branch of art of less importance.

1082. Have the subscribers, generally speaking, expressed their satisfaction with the engravings which they have received?—In most instances they have.

1083. Have the committee received any expostulations from any number of the subscribers, of the inferiority of their engravings?—No; I may mention here, that 10 guineas have been offered for a proof of the engraving after Harvey's picture of the "Examination of Shakspere."

1084. The distribution of your engravings is limited to the members of the society?—It is.

1085. Occasionally a few come into the market?—Then they must come from the subscribers themselves.

1086. Do they bear generally a higher price than that at which they were distributed?—I am not prepared to say that; I merely mention this as an instance.

1087. What number of engravings were distributed at the last distribution?—Somewhere about 5,000.

1088. Some of these impressions, of course, are better than others?—I should say they were.

1089. How do you regulate the order of the distribution?—They are not distributed until the whole impressions are taken off, and then the different packages are taken and mixed, and they are sent away without the slightest distinction.

1090. You have no arrangement similar to what the Committee understands is the case in the London Art Union, where the first applicant receives the best engraving?—There is nothing of the sort; the only difference is that a subscriber of five guineas is entitled to an impression of the plate before letter, and a subscriber of two guineas is entitled to a proof impression of the plate after letter.

1091. There is then a certain number of reserved engravings distributed according to the amount of the subscription?—Yes.

1092. What number may there in general be?—The number of five-guinea subscribers for the last two or three years has not exceeded 12 each year; the number of subscribers of two guineas has probably been between 200 and 300.

1093. Then after you have struck off the number of 12 engravings, you proceed to lettering the plate; and in the case of the two-guinea subscribers, you proceed to take off proofs for them?—Yes, upon India paper.

1094. Is not that a very small number?—There is no limitation; I merely stated the facts; because hitherto we have never had any number of two-guinea subscribers which was considered to be beyond the number of proofs that would be good.

1095. After that they are given without any arrangement, just as the engravings happen to be mixed one with the other?—Yes.

1096. Do you find that steel engraving is received with as much satisfaction as copper-plate engraving by the subscribers?—Yes. I did not know that there were any engravings here; but if the Committee will allow me, I will send an impression from a plate called the "Glee Maiden," after one of Lauder's pictures, which is engraved upon steel, and from that the Committee may form an opinion of what can be done upon steel. In conversation with an eminent engraver, he told me that he had no preference either for steel or copper.

1097. Will you mention the name of that gentleman?—Mr. William Millar, of Edinburgh.

1098. Has it ever been in the contemplation of the committee to adopt the electrotype process?—In the last case of a picture, which they selected to be engraved for the year 1844 and 1845, the picture of Ruth, they took evidence with regard to the electrotype, and they were so convinced with regard to the success which had attended it, that they arranged with the engraver to engrave this plate of Ruth upon copper, intending that it should be electrotyped.

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1099. Then, notwithstanding the excellence of steel engraving, there seems to be an impression, on the part of the committee, that copper engraving, with the subsequent application of the electrotype, would be preferable?—The reason of the preference given to copper, in the instance just mentioned, was owing to the difficulty and expense attending steel engravings beyond a certain size.

1100. Mr. *Escott.*] You said just now your object was to engrave only the works of modern artists; supposing you thought it were expedient to engrave from ancient pictures, have you the means of getting fine ancient pictures to engrave from in Edinburgh?—I should say it would be difficult.

1101. I understood you to say your principal object for engraving from modern pictures was the immediate encouragement of the living artists; do you not think that if you could obtain fine old pictures as subjects for your engravings, it would be a still greater encouragement of art in general than engraving from modern ones?—I do.

1102. By the present system you obtain a temporary advantage for living artists; but by the other system you would obtain a still greater ultimate advantage to art in general: is that your opinion?—Yes, I think so.

1103. *Chairman.*] You stated in a former part of your evidence, that the committee, on some occasions, had purchased works of sculpture in marble?—Yes.

1104. Were these distributed as prizes?—They were.

1105. Did that arrangement meet with the approbation of the subscribers generally?—I believe so.

1106. Has it ever occurred to the committee that it would be an advisable arrangement to distribute casts from different works, either of bronze or marble?—That has been suggested, but, from the small body of resident Scottish sculptors, it has never been carried into execution.

1107. You propose to confine it to Scottish sculptors, as you have confined the encouragement of painting to Scottish painters?—Yes.

1108. Does it not occur to you that this is a restriction which might be broken through with advantage in the instance of sculptors, as it has been in the instance of engravers; would not the same cause induce you to extend your encouragement to other sculptors besides Scottish sculptors?—Yes, I am rather of opinion it would.

1109. Has the subject been discussed in the committee?—No, it has not.

1110. Do you think it would be advantageous to reserve a portion of your funds for the purpose of giving prizes for the most eminent works in sculpture, both in marble and bronze, as well as in painting?—The difficulty which has occurred to the committee with regard to that point is, that the subscriptions are limited to one year, and that if designs in clay were selected, to be afterwards carried out in marble, they would not probably be able to be distributed for two or three years.

1111. That refers to casts taken from works executed in marble or bronze: my question went to this point, whether it would not be advisable to apply a portion of the funds of the society to prizes for the casts of models afterwards to be executed either in bronze or marble?—I believe giving prizes for casts from models would certainly be an encouragement to sculptors. The difficulty with regard to the reduction of these into marble is the length of time which would be required to execute them.

1112. Might not that difficulty be obviated by making them prizes for the ensuing year?—Yes.

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Lunæ, 24° die Junii, 1844.

MEMBERS PRESENT.

Mr. Ridley Colborne.	Mr. M'Geachy.
Mr. Escott.	Mr. Baring Wall.
Sir Charles Lemon.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

Jonathan Anderson Bell, Esq., called in; and further Examined.

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1113. *Chairman.*] IN your last examination you stated that you would hand in to the Committee certain papers, giving the number of artists in Edinburgh and the number of engravings which you have distributed among the members of the Society for the Promotion of the Fine Arts in Scotland?—Yes, I did, and I beg now to hand them in.

[*The Papers were handed in.*]

Vide Appendix.

1114. In a former part of your examination, you stated to the Committee that you considered engravings from the works of Raffaelle and Michael Angelo to be better calculated to promote the encouragement of high art than subjects taken from the productions of living artists: do you apply that to the present state of art in Scotland?—Although I would adhere to that opinion in the abstract, yet, in reference to the general knowledge of the subscribers to the Association for the Promotion of the Fine Arts, I should say that the high and intellectual walk of Michael Angelo and Raffaelle might not be understood; and it might be necessary to have preparatory works distributed, of a less elevated character, before these works could be properly appreciated.

1115. Then, from the want of sufficient education and sufficient knowledge and taste among the inhabitants of Scotland, you apprehend that engravings from the works of Raffaelle and Michael Angelo would not be the most useful?—I speak less in reference to Scotland than to England; I mean in reference to the public generally.

1116. Is not this knowledge and taste, the want of which you lament, likely to be produced more effectually by a distribution of engravings from their works than from works of an inferior order?—I believe an intricate problem in the exact sciences which might be beautiful to one who had made the exact sciences his study, would not be understood by one who had not, although he might understand the beauty of a less intricate problem.

1117. But that is presuming it is in the same class of art as the works of Michael Angelo and Raffaelle. Do you think that high art would be encouraged by engravings from objects of still life, or from landscape?—Not from objects of still life, but I think the highest paintings of landscape have a dignity very much akin to historical painting.

1118. Are there any schools for the advancement of art in Edinburgh of much celebrity?—There is the Royal Institution, in which various branches of art are taught, and I believe the Royal Scottish Academy has a life academy.

1119. Are the students numerous in these institutions?—I believe in the Royal Institution the applications are generally more numerous than can be answered.

1120. Do you think the society which you have alluded to, and which, as its name indicates, has for its object the encouragement of art, has had much influence upon this elementary institution?—I do so, through the creation of an enthusiasm which was not in existence before, on the part of the students.

1121. Can you give any evidence to the Committee of this enthusiasm increasing through the influence of the Art Unions, or of the society?—May I request to know what particular evidence you allude to?

1122. Can you give any instance in which such has been the case?—I do not like to mention names, or else I could name several. There is an instance which occurs

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occurs to me at this moment of an artist who became celebrated, and I believe it was much owing to the encouragement which he received from the association.

1123. I wish, referring first to the institution, to know whether there are a greater number of young men applying now to receive education than there had been previously?—You mean the number of artists, and the enthusiasm which has been created in their minds; I can only answer with regard to the first point; with regard to the institution, it is in different hands entirely, and is not influenced by the committee of the association.

1124. Do you think they have had any direct or indirect influence upon the advance and progress of these institutions for education in art; do you know whether your society has had any, and what?—I should say yes, indirectly.

1125. What proof can you give to the Committee of such influence?—The increase of the number of the students in the institution, and an increased emulation on their part, seeing that now after their studies are finished, and they are enabled to produce original works, there is a mart for their disposal.

1126. Have you heard the opinion of artists upon that subject, in Edinburgh?—Yes, of various artists.

1127. What is their opinion generally of the influence of the society upon art?—I believe the general opinion is that it has done a great deal of good to art generally.

1128. Do you believe it has created a greater application to the study of high art than what formerly existed?—I am not prepared to say that.

1129. What is the benefit it has produced?—In the prospectus of the association it was stated, [that the body of artists in Scotland could not dispose of their works; works which should have been disposed of from their merit. After the association came into existence, their works were disposed of, and artists were encouraged to produce more works, and better, if they could.

1130. Were many purchases made by persons unconnected with the Society for the Encouragement of Art, previously to the existence of that association?—No.

1131. Was there an increase in the number of purchasers subsequently to the establishment of the society?—Yes.

1132. Do you suppose that increase arose from the circumstance of the society having been established?—I believe it arose from the public attention being excited and directed to the subject of the fine arts, through the means of the association.

1133. Have you annual exhibitions by the society of the works which they have purchased?—No, the works are exhibited at the annual general meeting, when they are distributed by lot; they are then hung up in the hall.

1134. Is the inspection open to the public at large?—Entirely so.

1135. It is, then, in fact, an exhibition?—For one day: the pictures immediately upon the lots being decided, are distributed according as the lot determines.

1136. Are the visitors numerous on such occasions?—Yes.

1137. Could you furnish the Committee with a statement of their number generally?—I should say from 1,200 to 1,500.

1138. Mr. *B. Wall.*] Is there any charge for admission?—No.

1139. Sir *C. Lemon.*] Is there any order for admission?—Yes.

1140. Who grants those orders?—The committee do.

1141. *Chairman.*] Then it is not open universally to the public?—It is only open to the subscribers.

1142. Mr. *B. Wall.*] But the orders are never refused on application?—No, they are not.

1143. *Chairman.*] I think you said the orders were confined to the subscribers?—The right of admission is confined to them, though the order generally comprehends a power to admit their friends. But I may here mention that when a picture is bought for the association a label is attached to it to that effect, so that the public can ascertain the purchases made by the committee in the Exhibition of the Royal Scottish Academy, which continues open for three months, so that they have an opportunity during all this time of canvassing the selections made by the committee.

1144. Have paintings been purchased by individuals at these exhibitions in consequence of the encouragement given by the society to artists?—Yes.

1145. Do you think that that example has induced many persons to make purchases which they otherwise would not have made?—I do.

1146. What in general is the description of paintings which are purchased by the

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the society; have you any list of them you could place before the Committee?—The reports which I shall ask to be allowed to hand in contain that.

1147. What in general is the class of painting most in favour with the Scottish public?—I should say any painting illustrative of their own history, or connected with their own poetry, such as from Sir Walter Scott's works.

1148. Sir *C. Lemon.*] In selecting pictures as prizes, do you observe a certain proportion of the different kinds of pictures?—I think the selection is very much guided by the nature of the exhibition.

1149. Then it is rather the object to comprehend all the different classes of painting?—Yes; whenever excellence or an evidence of excellence is observable by the committee they wish to encourage it.

1150. You do not observe any rule so as to include in the number of prizes the best of each class?—No, there is no rule.

1151. Mr. *B. Wall.*] Will you allow me to ask you whether there were not originally two art unions in Edinburgh?—The Association for the Promotion of the Fine Arts was in existence before any other art union or association in Great Britain.

1152. I understand there were two societies that were formed upon the principle of art unions, and that one of those societies had given up the distribution of engravings. I wish to know if that is correct?—Another society, called the Art Union, came into existence some years after the association, as I believe; but I am not prepared to say what they have done with regard to engravings.

1153. You have never heard the fact mentioned to which I allude?—I have heard it mentioned, but I do not know whether it is a fact or not.

1154. Do you know of any instance in which what would be termed first-rate engravings by a first-rate engraver have been taken off upon steel?—Yes.

1155. Are you aware that in first-rate foreign engravings steel is never or very rarely resorted to?—No, I do not know that.

1156. Are you not aware that all the engravings of Morghen and other celebrated foreign engravings are engravings upon copper?—I am.

1157. Are you not aware that the introduction of steel engraving dates only from about 12 or 15 years ago?—I am aware it is a modern introduction.

1158. Was it not about the period that annuals came in that it was first introduced?—I do not know.

1159. Are not all the high-priced engravings upon copper?—No, not now.

1160. I see in your answer to a question which was put to you, No. 1083, the question being to this effect: "Have the committee received any expostulations from any number of the subscribers of the inferiority of the engravings?" the answer is, "No; so far from it, that I may mention here that for one of the engravings, the engraving after Harvey's picture of the Examination of Shakspere, ten guineas have been offered for a proof impression some little time ago." I wish to ask you, in reference to that answer, whether Mr. Robert Graves was not the engraver of that picture?—He was.

1161. Are you aware that he is an opponent of art unions, and has signed the petition presented to The House by the London engravers upon the subject of engraving?—I am aware that there is such a petition by a few of the London engravers.

1162. Are you not aware that the petition is signed by the great body of them?—No; I was not aware of that fact.

1163. Then your impression does not coincide with mine, that it is signed almost by every one who has not been employed by any art union to make an engraving?—No; I was not aware of that fact.

1164. I think you have stated, in answer to a question that has been put to you, that the electrotype has never been used in the Edinburgh Art Union?—Not yet.

1165. Will you allow me to ask you if it is not the fact that the electrotype can only be used from line engraving, and that it is not applicable to mezzotinto, or any other species of engraving?—I believe not.

1166. You are aware that the process has not yet been discovered to be applicable to any species of engraving except line engraving?—I am not sufficiently versed in the electrotype process to give any opinion with regard to that question.

1167. *Chairman.*] Is there existing at present another society, at Edinburgh, of a similar nature to yours?—It did exist until very lately; and I do not really know whether it is in existence now or not.

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1168. Mr. *R. Colborne.*] I think, in referring to the number of your subscribers, it will be found that they have rather fallen off within the last few years? —The reports which I have handed in I think will sufficiently elucidate that point.

1169. Can you state now to what you attribute it?—I attribute it to a great number of causes; but the principal one is the number of art unions which have sprung up all over the country. We have just now upwards of 200 honorary secretaries. We have honorary secretaries in a great number of the colonies, and in Russia, in Portugal, and in the United States.

1170. Sir *C. Lemon.*] That correspond with the parent society at Edinburgh? —Yes. The money subscribed at Edinburgh is not so large as the money which is got from Scotchmen resident in other parts of the world.

1171. That other society you spoke of just now, is that governed by rules at all similar to your own?—I believe that that society was governed more by the rules by which the London Art Union is governed.

1172. *Chairman.*] Will you state to the Committee the constitution of your society?—Yes.

1173. What constitutes a subscriber?—A subscriber of one guinea shall be a member of the association for one year, and the subscriber of a larger sum will be entitled to the privilege of a greater number of chances, according to the amount of his subscription.

1174. How is the society governed?—By a committee of management, consisting of 15 members of the association.

1175. How is this committee chosen?—They are chosen at an annual meeting of the subscribers, which takes place in May.

1176. What number go out annually?—Ten.

1177. May they be re-elected?—Yes.

1178. The same year?—Yes.

1179. What are the powers of the committee?—To employ the funds of the association in the purchase of what may appear to them the most deserving objects of Scottish art exhibited annually by the Royal Scottish Academy.

1180. Are artists permitted to sit upon this committee?—No.

1181. They are excluded by a positive law of the association, are they?—Yes.

1182. From whom are the members generally selected; from what class of life?—I should say from the highest classes in Scotland.

1183. What are the periods fixed for meetings of the committee?—There is no stated period for meeting.

1184. In managing the affairs and funds of the society are they empowered to purchase prizes from the funds, and to distribute these prizes according to the rank in which the prizeholder stands, or is the choice left to each prizeholder to select the painting for himself; which of these two plans is adopted?—The committee purchase the pictures, and the pictures are distributed among the subscribers by lot. There is no power of selection on their part whatever.

1185. Was the constitution of the other society, to which you have already referred the Committee, similar to what you have just stated the constitution of yours to be?—I believe not.

1186. What was the difference between the two?—I believe the principal difference is, that the amount of the annual funds of the Art Union is divided into certain portions, and that these portions are allotted to the subscribers under the express condition that they shall expend them in the purchase of works of art, and that the selection of these works rests entirely with the subscribers.

1187. Does the committee confine its selection to the exhibition in Edinburgh? —It does.

1188. Are the prizeholders of the other society required to do the same?— I believe so, although there is this difference, that the association does not purchase any but the works of Scottish artists; whereas the Art Union, I believe, purchase any work, or rather they give the power to their subscribers to purchase any works which they can find in the Edinburgh exhibition.

1189. Have you heard any complaints on the part of the subscribers of the choice of the selection being vested in the committee exclusively?—No, I have not. There must be differences of opinion upon all matters, but the fact of the large sums which have been annually subscribed, shows that the public have had confidence in the committee which they have selected.

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1190. Has there not lately been a controversy of rather an animated description upon that subject in Edinburgh?—Not that I am aware of.

1191. Has no imputation been thrown on the manner in which the selection has been made of certain paintings?—That has taken place every year.

1192. Has it not been stated that there have been, on more than one occasion, indications of an undue preference to certain artists on the part of the members of the committee?—I should say that the artist who does not sell his picture would be very apt to make such an imputation.

1193. Sir *C. Lemon.*] Then there is a certain amount of complaint every year?—Yes.

1194. *Chairman.*] Have there not been specific complaints against certain members of the committee, that they have made purchases of certain works of art which did not deserve the public approbation?—The answer to that is the same that I gave before, that that statement is made every year.

1195. What I was asking was, whether there had not been a specific complaint?—Yes, it has been made this year.

1196. Against whom has that charge been made?—Against the committee; the committee act as a body.

1197. Will you state any instance of such charges?—In making any such statement it would be necessary to name individual artists, or individual members of the committee, which would be objectionable.

1198. Are you aware that such complaints have appeared in the public papers of Edinburgh?—Yes.

1199. And that individuals have been specified within a very recent period as having purchased works of art not deserving of public encouragement, from personal motives?—I am not aware that any individual member of the committee has been named; I have not seen any such statement; I know that attacks have been made upon the committee for certain purchases; but I do not know that these attacks have been made upon any individual member of the committee. As I said before, these attacks are made every year; I also know that an imputation has been made upon the committee in reference to an individual artist. Supposing any member of the committee had a relative who was an artist, it would be very natural, I think, to seize hold of that, if an attack were intended upon the committee, upon his pictures being purchased, although his pictures might deserve to be purchased, and although the committee were perfectly conscientious in the selection of the pictures.

1200. Was such attack made upon any individual member of the committee?—I believe it has been made.

1201. Do you think that attack was warranted by the facts?—Certainly not.

1202. By whom was such charge made?—I cannot speak to that.

1203. Mr. *R. Colborne.*] Was it made by artists, or by the subscribers?—By artists I believe.

1204. There have been no complaints on the part of the subscribers of that kind?—Not that I am aware of.

1205. Do you know the painting which was purchased on that occasion?—The attacks I allude to have been made in one or two instances, and these attacks are not confined to these particular pictures. I have heard attacks made, and I have seen them in print, of a stronger nature, from one artist against another whose picture was purchased.

1206. Mr. *B. Wall.*] Have you any reason to believe that these attacks have been made at the instigation of the rival society?—No, I have not.

1207. *Chairman.*] In case the powers of the committee were liable to be exposed to such abuse, do you think there is a sufficient guarantee to prevent the recurrence of such vices and defects by the mode of election which you at present exercise?—I should say the selection of the members of the committee from the commencement of the association has always included men of the highest reputation in Edinburgh and in Scotland; and that Edinburgh being small in comparison with London, and the interest taken by the subscribers in their proceedings being great, the subscribers in that way have the best guarantee for the conscientious discharge of their duty.

1208. In case any member of the committee had rendered himself obnoxious to such a charge, and that charge had appeared to be substantiated, would not the members have it in their power at the ensuing election to depose him from his situation, and deprive him of the power of sitting in the committee?—They would.

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1209. If such control were exercised with vigilance, do you think it would be a sufficient check upon the abuse of the right of selection on the part of members of the committee?—I think the existence of the power on the part of the subscribers is sufficient.

1210. And if, in fact, the subscribers neglected to exercise that power vigilantly which is placed in their hands, they would have to blame themselves more than the committee for any evils which might afterwards follow?—Yes.

1211. The other society to which you have referred vest the power of selection in the subscribers at large?—They do.

1212. Have you taken the trouble of comparing the result of the two systems?—It was examined and canvassed previous to the constitution of the association being formed.

1213. But at that time your society, as you have already stated, was among the first that were established, and therefore they had no opportunity of judging of the practical result of either system: was not that the case?—Yes.

1214. Since that period, however, they have had frequent means of ascertaining which was the better in practice?—Yes.

1215. And to what conclusion have the public come?—The conclusion of the Edinburgh public is most decidedly in favour of the association.

1216. Sir *C. Lemon.*] Is that demonstration of public opinion in favour of your society, the cause of the other society not being revived?—It is not within my knowledge that the other society is not revived.

1217. *Chairman.*] What was the number of subscribers to the other society?—I think this year the subscribers amounted to about 1,200.

1218. And what was the number of the subscribers to your society this year?—The number of subscribers in our society I cannot tell, because we have not yet closed the subscription books.

1219. What was the number last year?—It was upwards of 5,000.

1220. What is the opinion of the artists as to the advantages of your system?—I am not prepared to state the opinion of the artists.

1221. What is the general opinion among the body of the artists as to giving the committee the power of selection?—I think the artists have felt it was a greater honour, and that it put them in a higher position, because their works are chosen by men of acknowledged intellect; whereas if they had been selected by any individual from among the body of subscribers, it would not have been so great an honour.

1222. Can you state to the Committee whether the choice of subjects and the choice of works of art that was made by the committee of selection, was better than what was made in general by the subscribers of the other society?—I should say so, certainly.

1223. Was such the opinion of the public?—I think it was.

1224. Does the other society give an exhibition annually in the same way in which your society does of the works purchased?—They do not.

1225. Then it is not a very easy matter to compare the two systems?—The criterion which I went upon, in my answer, was the encouragement which they got.

1226. Can you not conceive that if a selection of works of art be left to the public at large, determinable entirely by lot, that the right of selection may fall upon very incompetent judges?—I should say that the power of selection given to the subscribers generally might be a more popular mode, and might probably bring a larger income.

1227. Mr. *R. Colborne.*] Then how do you account for the fact of there being 5,000 subscribers in the one case and only 1,200 subscribers in the other?—I am not speaking of the Edinburgh public; I believe it would be so here.

1228. *Chairman.*] Do you ascribe that to the greater taste of the Edinburgh public?—I ascribe it to the smallness of the locality and to the circumstance of every person knowing the talents and the attainments of the gentlemen whom they select, and whom they put upon the committee solely from that knowledge.

1229. They have therefore great confidence in the judgment of the committee?—They have.

1230. Is it a situation purely honorary?—Entirely so.

1231. There is no advantage of a personal nature derivable from it?—None, but on the contrary, the members are exposed to attacks.

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1232. Have you had any means of judging whether the selection made by individuals on the plan of the other Art Union has tended to encourage an inferior class of art and inferior productions?—No, I have not had any opportunity of being at an exhibition of the works of art of the other society.

1233. You think that in a community like Edinburgh the system of committee selection is preferable to leaving it to the choice of the public at large?—I do.

1234. And with the guarantee which you have stated to exist, such plan can be carried effectively and usefully into operation?—I believe so.

1235. Is any portion of the funds reserved for the purpose of the purchase of paintings, with a view of forming a gallery of the works of living artists?—No.

1236. Do you think that such reservation would be an advisable application of the funds, provided you had a sufficient amount?—If the Government were to give a permanent fund or assistance it might be done with advantage; but according to the constitution of the association, the annual funds must all be distributed among the subscribers in each year, and I should be afraid if any funds were reserved it would not be popular.

1237. Are you aware that in some institutions, especially abroad, a small percentage is reserved annually for purposes of this description?—I was not aware of that.

1238. Are there other institutions of a similar nature to either of the Art Unions of Edinburgh in other parts of Scotland?—There is one other in Glasgow.

1239. What is the nature of it?—It is formed exactly upon the constitution of the association.

1240. Are you in possession of any facts which would show the operation and effect of that institution?—I am not; it has only been in existence, I think, for one year or two years.

1241. Does it in any way interfere with the proceedings of the society in Edinburgh?—No.

1242. Has it taken away any of your subscribers?—Not in Glasgow.

1243. Are there many who subscribe to both?—Yes.

1244. Is there any other society established elsewhere of the same nature in Scotland?—No.

1245. If you were to suppress engravings altogether, do you suppose that the society could continue to exist?—No.

1246. It is therefore upon the certainty of receiving an engraving annually that the chief inducement rests for subscribing to these institutions?—I think so.

1247. Mr. *R. Colborne.*] Did you give an engraving the first year your association was instituted?—No.

1248. But still you thought there was sufficient patronage?—We had no funds the first year; the funds amounted to about 700 *l.*

1249. Then the public subscribed without any idea of an engraving?—Yes, to the extent of 700 *l.*

1250. *Chairman.*] Was an engraving promised?—No.

1251. It did not enter into the contemplation of the society?—No, it was an after resolution which was passed at a general meeting, and it was embodied as part of the constitution.

1252. At what period was that?—It was two years after the association was formed.

1253. Did you perceive any great increase of members subsequent to that plan having been adopted?—Yes.

1254. If the prize of a painting were suppressed, would a similar result occur, namely, a diminution of the subscribers to a large amount?—I should think so.

1255. Absent and foreign subscribers are treated in the same way as resident subscribers?—Exactly.

1256. There is no difference?—No difference; the engravings are sent to the honorary secretaries for distribution, and the interest which these engravings create in foreign countries is great.

1257. In case persons receive a prize painting, it is transferred to them in the same manner?—It is transmitted to them.

1258. Have you heard any complaints on the part of the subscribers that they have sometimes got paintings of subjects in which they were comparatively uninterested; such, for instance, of a subscriber fond of landscape painting having been required

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required to take an historical subject, and *vice versâ*?—My memory is not charged with any such instance, but it is very possible to occur.

1259. You never heard that stated as one of the inconveniences of that mode of selection?—No, I never have.

1260. Mr. *B. Wall.*] You state in the answer to Question 1096, you would have the kindness to send in an impression from a plate, called the Glee Maiden, which you have done, and which you state will be the last impression; you do not mean that it is really the last impression which has come off the plate?—That is a mistake; I said an impression from the last plate.

1261. You state also, in the course of that answer, if you will read it, that "in conversation with an eminent engraver, he told me that he had no preference either for steel or copper;" will you have the kindness to say whether you have any objection to state the name of that engraver?—I have stated it; Mr. William Millar.

1262. Are you aware that if an engraver is called upon to engrave a plate, he asks whether the electrotype is to be applied, and he engraves a plate differently if it is intended to submit it to that process?—He then engraves it upon copper, and not upon steel. In a correspondence which I had with Mr. Lumon Stocks, with regard to the engraving of Ruth, he, in the first place, stated he was very much pleased with the subject, and would be delighted to engrave it, as he thought it might add to his reputation; and he himself suggested that it should be engraved upon copper, and then electrotyped.

1263. Do you not infer from that correspondence with Mr. Lumon Stocks that he considered that an engraving upon copper was preferable to an engraving upon steel?—No, I did not; only that I inferred that electrotypes were taken from copper, and not from steel.

1264. Do you not apprehend that the advantage of engraving upon steel rather than copper is, that you are enabled to multiply five times the number of the engravings?—Yes: but I would beg to direct the attention of the Committee to the engraving which I have laid upon the table, and which is upon steel, and which I submit is in every respect equal to an engraving made upon copper.

1265. *Chairman.*] Can you hand in to the Committee any statement of the past and present amount of the funds of the institution?—I have been charged to hand in a statement on the part of the association, which embodies that; and if you will allow me, I will lay it upon the table.

1266. Have you heard any complaints on the part of the publishers or engravers of the operation of the society in Edinburgh?—Not from engravers or printsellers who are resident in Edinburgh; I have heard there was opposition on the part of some of the London engravers, and of some of the printsellers.

1267. Mr. *B. Wall.*] There has been no petition on the subject from Edinburgh, has there?—None.

1268. *Chairman.*] When did you become aware of the presumed illegality of your proceedings?—There has been no intimation made to the association; but there was an intimation made to that effect to other bodies, and more especially to that in Glasgow, which was formed on the model of the association; it was therefore considered proper to postpone the annual general meeting, the directors being cognizant of the fact of this Committee having the matter under their consideration.

1269. Did you take any legal opinion upon the subject?—We had the opinions of some of the members of the committee of the association.

1270. But no formal opinion was taken?—No.

1271. Have you many legal gentlemen on your committee?—Yes, several.

1272. And you state that their views, generally speaking, were in favour of the legality of the institution?—Yes.

1273. Can you give any of their names?—I will state the names of Lord Meadowbank, formerly one of the Judges of the Court of Session, and of Mr. Thomas Maitland, formerly Solicitor-general for Scotland.

1274. In case any measure were introduced into Parliament, for the purpose of exempting them from the operation of the lottery laws, do you think that the society would have any objection to being placed in the same position as the literary and scientific societies, that is, under the obligation of furnishing copies of their rules and regulations, and annual reports of their proceedings to the Government before they should be entitled to take advantage of the exemption from the lottery laws?—I should say they would not be disinclined.

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1275. Have you any suggestion to offer to the Committee for the better regulation of these societies, with a view to rendering them more subservient to the promotion of art?—The constitution and the manner of working the association have merely a reference to Edinburgh, and what might be very proper in that locality might not be proper elsewhere. I believe the constitution of the association to be exceedingly well considered; it is possible, of course, that improvements might be suggested upon it, but I think that all these improvements would require to be carried out by some recognizance and assistance on the part of the Government.

1276. How do you mean on the part of the Government; in what way would you have the Government interfere?—I allude particularly to what was mentioned with regard to the selection of the pictures which were annually to be placed aside for the purpose of forming a national gallery, which I am afraid could not be done with the present limited powers of the association.

1277. Do you think that if the Government were to offer funds for the erection of a building, that the association would be willing to present to such an institution a painting annually of merit from the Scottish school?—I think it is very probable.

1278. Mr. *B. Wall.*] Under such circumstances would the union of the two societies be impossible?—I am not prepared to say.

1279. Mr. *Escott.*] You say that one of the effects of the society in Scotland has been the great increase of artists, and an increase of enthusiasm among those who are generally lovers of art; has one of its effects been a great increase in the merits of the pictures produced?—Yes, I should say so; in several instances, I believe, the artists have produced works of greater merit than they would have done if the association had not existed.

1280. You feel certain that since the establishment of the society there has been an improvement in art?—Yes.

1281. You said you thought that although first-rate works of art would be better to engrave from eventually, yet it was necessary to begin with inferior works of art; will you explain why that should be so?—I mean that a preparatory education is required before the purity which exists in drawings of the highest character could be properly appreciated; and that a mere distribution will not lead to that appreciation unless there has been a preparatory study.

1282. Would not the course of education be more likely to proceed in a satisfactory manner if the pupils studied works of the highest degree of purity and accuracy?—I was speaking of the public generally; I did not understand the question to allude to the pupils. I was talking of the subscribers to the association and the public in general.

1283. Then apply the question to both?—I should say that in the case of pupils the best models should be placed before them; but these models are generally given to them by degrees, and they are led from simple to intricate. A model may not be of a very intellectual character, although it may be as well executed as it can be in illustration of the particular subject.

1284. Is not the real cause of the preference for second-rate works of art the pecuniary advantage to be derived from it by living artists?—No. If an engraving after Raffaelle were placed in the hands of a man who had never seen a print before, I do not think he would feel so much interest in it, nor would be led to the study of engraving so much as if he had got a work which was more on a level with his knowledge and comprehension of the subject.

1285. Do not you think that the very highest works of art are most on the level of the general apprehension?—No.

1286. How long have you been accustomed to pay much attention to works of art?—My profession has connexion with art, being that of an architect, and my education has been that of an architect.

1287. How long have you been in business as an architect?—Do you mean in Edinburgh?

1288. Yes.—Seven years.

1289. Were you in business before?—I was, in Birmingham, and also before that, I was upon the continent; I spent two years in preparatory studies in Rome.

1290. Do you paint at all yourself?—I do, a little.

1291. You mentioned the names of certain eminent lawyers, I think, as belonging to your society, who have given an opinion in favour of the legality of it.

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Do you know whether they examined into the question minutely?—Yes, I do know they did.

1292. Is the law of Scotland the same with respect to these societies as the law of England?—I believe that these authorities hold it is different.

1293. Are you prepared to point out the difference?—There is a difference pointed out in the statements; I allude to the letter to Sir George Clerk, in the Appendix, No. 1.

1294. Are you aware of any eminent lawyer in Scotland having given an opinion against the Art Union?—No.

1295. Have you received any intimation from the Treasury with respect to the society?—No, none.

1296. Have you, in point of fact, any reason for supposing that there was a necessity for stopping your operations?—Yes, because a similar society in Glasgow, which had been founded precisely upon the model of our association, had received such an intimation, and the secretary communicated it to me.

1297. Mr. *B. Wall.*] Who was that communication sent by?—It was sent on the part of the Treasury.

1298. *Chairman.*] Was any opinion of the Scottish law authorities taken upon the subject of your society, as far as you are aware of?—No.

1299. The Lord Advocate of Scotland gave no opinion upon the subject?—No, not that I am aware of.

1300. Mr. *Escott.*] To whom did he give no opinion?—I mean his opinion was not taken by the Treasury on the point in the same way as the opinions of the Solicitor and the Attorney-general were taken.

Stewart Blacker, Esq. called in; and Examined.

S. Blacker, Esq.

1301. *Chairman.*] YOU are the Secretary, I believe, of the Royal Irish Art Union?—I am the honorary secretary.

1302. Have you been long in that situation?—Ever since its commencement.

1303. Do you take an active interest in the proceedings of the body?—I may call myself the founder of the society, and I have taken the greatest interest in it.

1304. The great distinction in the constitution of the society in Dublin, as contrasted with that of London, the Committee understands to be in the power of selection being vested in the committee?—Yes.

1305. Has that arrangement, in your opinion, been productive of advantage or disadvantage to art?—We had the example of the London Society, and also the Scotch Society, which was worked by way of a committee; and it was after deliberate inquiry into the advantages and disadvantages of both methods of proceeding, particularly as concerned the state of art and the education of the public mind with regard to art in Ireland, we came to the resolution to adopt the system of selection by a competent committee.

1306. The object of the society has been the encouragement of high art especially, not excluding other branches of art; is it not so?—Certainly.

1307. Do you think that the power of selecting being vested in the committee is more likely to answer the attainment of that object than if that power were left in the hands of the subscribers at large?—Decidedly so; and it was principally with that view that we vested it in a committee. We thought that with the heterogeneous mass of subscribers that are likely to come into such a society as ours, to which there is no limit, no selection by ballot or any other restriction, that the indiscriminate choice left to the multitude would not have a tendency either in promoting high art, nor would it give that degree of fair patronage to every department of the arts that we considered would be due and fair to each.

1308. The motive for encouraging high art is desired, not merely from the superiority which it commands, but also from the apprehension that in general such branches of art are not likely to meet the most general patronage?—Yes; we tested it ourselves to a certain degree in our first exhibition. Some members of the committee, myself in particular, took friends or acquaintances in different classes of society, and we asked them, "Supposing prizes of certain sums of money fell to your shares, how would you expend them in this exhibition?" and we found that some of the choices were of a kind that would not do much credit to the society.

1309. Previously to the establishment of the institution high art, or art indeed of any description, does not appear, from evidence before the Committee, to have been much encouraged in Dublin. Can you offer any confirmation of the truth of that statement

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statement to the Committee?—I can best do that by laying some tabular views that I have arranged before the Committee, which would perhaps relieve the Committee from some trouble, and show more clearly than by any lengthened description the number and class of works usually exhibited, and the amount of patronage previous to and subsequent to the formation of our society.

[*The Papers were handed in.*] *Vide* Appendix.

1310. Do you ascribe the increase of purchases at this exhibition solely to the operation of the Irish Art Union?—Yes. By referring to the tables I have handed in (No. 5) it will be seen that, for the four years preceding the establishment of our society, the total sum spent by private patronage, or indeed any species of patronage at all, in the exhibition of the Royal Hibernian Academy, amounted to the sum of 1 *l.* 10 *s.*: that is confirmed by the keeper of the Royal Hibernian Academy, whose remarks I have inserted in the table; while the sum total of the purchases made in the four years our society has as yet existed, together with the private patronage it has been the means of stimulating, amounts to about 8,000 *l.*

1311. Do you ascribe exclusively to the operation of the Art Union of Dublin the result to which you refer, or were there any other concurring causes to produce that result which you can state to the Committee?—The Royal Irish Art Union was the originating cause. It appears by the fact, as given by this tabular view, that there was little or no private patronage before the existence of the Royal Irish Art Union, and that there has been a very considerable increase since; nor does there appear to have been any concurrent or additional cause to account for this great increase of patronage, beyond the impulse given, and the public mind excited by the Art Union in favour of the fine arts.

1312. There was no call for works of art, either on the part of the Government or individuals, exclusively of the Art Union at that time in Dublin?—None, with the exception, perhaps, of a mere portrait or bust.

1313. How do you account for the Art Union producing the result you have just stated it produced to the Committee?—Simply by acting on the great mass of society, interesting them to view art favourably in their own country. The small subscription required united them in a body, and finding that they could become possessors, at a small rate, of valuable works of art, each picture or engraving issued became the nucleus of a rising collection, and formed the subject round which the family or the circle conversed of art, and became imbued with a taste for it.

1314. There was no society that had the same or similar objects in view during the existence of the Art Union in Dublin?—No; there were three societies for the ostensible promotion of art; one was the Hibernian Academy, like the Royal Academy here, consisting of artists alone; another was a section of the Royal Dublin Society, which was for the promotion of schools of design and teaching pupils for the ordinary class of modellers and stucco plasterers, and also with regard to the manufacturers; from this school there sprang a number of artists of a higher class of the schools of drawing, of sculpture, and of architecture: the third institution was one got up by a society of noblemen and gentlemen, called the Royal Irish Institution; it was of the nature of the British Institution here, and intended to proceed by exhibiting works of the old masters.

1315. Are all these schools and institutions now in operation?—When our society commenced, the exhibition of the Hibernian Academy had been gradually deteriorating, both in the number and the quality of the works exhibited; and the year before our society was formed there was no exhibition. The Royal Irish Institution had failed in its object; after five or six years of most praiseworthy but unavailing exertions, it had got into difficulties, and the funds of the exhibition did not pay or remunerate the noblemen and gentlemen who were good enough to subscribe to the getting up of the fine gallery that they had built. The premises were sold under a decree of the Court of Chancery, and ultimately became an auction-room for furniture and a receptacle for wax-works and dwarfs from Donnybrook fair. The Royal Dublin Society had carried on its schools of design for nearly 100 years, and was, in fact, the original from which the society in the Adelphi adopted their proceedings. It was, at the time I speak of, under considerable difficulties; its grants were withdrawn; its masters were unpaid; and though the school was still continued, it could not be expected to be carried on with that spirit or that effect it formerly was. That was the actual position of the

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three societies and the depressed state of art in Ireland when ours came into the field.

1316. In that state of art your society was organized, for the purpose principally of encouraging high art?—Yes.

1317. What do you understand by high art?—I mean that which appears to spring from the mind, being exercised in a work of art, as contradistinguished from mere copying of the works of nature.

1318. Do you not also extend the signification of it to historical subjects, as contradistinguished from landscapes or still life?—Anything that shows high mental exertion, either in the painter, or produces it in the beholder, I should call high art.

1319. The deficiencies in that department of art were more conspicuous, perhaps, than in any other at the time you are speaking of?—Decidedly so, and with that view, I have drawn a table here, classifying the various works of art in the exhibitions of the Royal Hibernian Academy. If the Committee will take the trouble to compare the exhibitions previous to the year 1839, when there appears no exhibition at all, and our society was established, the great majority of the works exhibited appear to have been composed of portraits, miniatures, and busts, which one may call in most cases little better than an Ordnance survey of the human face. Since the establishment of our society, however, it will be found that figure, history, and *genre* pictures, with original sculpture and works of general interest, have very materially increased. (*See* Table No. 2.)

1320. The committee is chosen by the subscribers; is it by a free election of the whole body, or by supplying vacancies as they occur?—The mode of appointment is simply this: it is open to a free election of all the members, but as they are a very large body, the outgoing members of the committee of selection, of which one-third retire every year, have the power of recommending a list of successors; and we have always found that this list has been made with such care to meet the confidence of the public and the profession, that there has never been any complaint or dispute.

1321. In case there were abuses of their exercise of the right of selection, there is sufficient power vested in the subscribers at large to deprive the member so transgressing of his situation in the committee, and thus to prevent the recurrence of the abuse in future?—Quite so; any member can bring forward any subject he pleases at any of the general meetings, and also call for a ballot for any single member, or for the entire committee, if he wishes.

1322. How often does the general meeting take place?—The general meetings must take place twice a year, but they do take place oftener, according as the exigencies of the society may require.

1323. What particular qualifications are required to render a person eligible to be chosen either as a member of the general committee or a member of the committee of selection?—The qualification required for a member of the general committee is chiefly a strong interest for art, and for the advancement of the society. That for the committee of selection is a severer test; the members are required to be either to a certain degree practical artists themselves, though not professional ones, or to hold a public character, either by their collections or by the taste that they have evinced for art, so as to carry with them the confidence of the artists and the public.

1324. All professional artists, if the Committee understand you rightly, are excluded?—They are, by a fundamental rule of the society.

1325. Mr. *M'Geachy.*] Was any objection ever made by the body of the subscribers to the power vested in the committee of selection?—Never.

1326. Mr. *R. Colborne.*] Do you not think that they would have a greater number of subscribers if they had the power of choosing themselves?—I very much doubt it: I am surprised myself at the number of subscribers we have obtained, and what we have already been able to effect.

1327. *Chairman.*] Have any complaints been made on the part of the public of any abuses on the part of the committee of selection?—I have heard no regular complaints as to their selection. That occasional strictures will arise in an underhand way by rumour or in newspapers, there is no doubt, but whenever that has been the case, they have generally been traced to disappointed parties, whose demands did not meet with the success they desired, or were obliged to be passed by altogether.

1328. You

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1328. You are not in possession of any specific instances of complaint made against the committee, collectively or individually, on the subject of their choice of works of art?—No.

1329. Has your present constitution been in use from the establishment of the society?—Yes. I beg to hand in the prospectus and original laws and regulasions of the society. *(It was handed in.)*

1330. No other institution of the kind has been established in Dublin?—No.

1331. Have you heard any disposition to alter that particular law which vests the power of choosing in the committee?—No.

1332. It has never been discussed?—No.

1333. It is therefore generally considered to be in accordance with the wishes and opinions of the subscribers?—Yes.

1334. Would you add to that, that it is also in accordance with the opinions of the public of Ireland?—I should think so, from the great and increasing confidence the committee have commanded, which will be best seen by the steady and progressive increase of the funds, and the acquisition of individual members whose good opinion is worth having.

1335. Have you any statement to show the increase of the funds of the institution?—Here is a table showing the annual income, and also the appropriation of the funds. *(It was handed in,* see Table, No. 3.)

1336. What is your opinion, reasoning upon the subject abstractedly, of the merits of the two different systems, the one vesting the power of selection in the committee, the other vesting it in the subscribers at large, first in reference to the operation upon art, without looking for the present to artists?—I was one of the persons who, at the original meeting of our body, voted for the adoption of the system of selection by committee as it at present stands, and it was chiefly with a view to the advance of high art, and also with a view of allowing each department in art to have a fair degree of encouragement, that I did so. I am strongly of opinion, that unless some uniform principle with reference to the encouragement of high art especially is adopted, and some uniform system of expenditure of the funds appropriated to the purchase of works of art generally is pursued (at all events, with regard to the larger sums expended), more harm may be done than good, that is, as far as high art is concerned. Now, uniformity in either principle or system is perfectly incompatible with leaving the selection open to the mass of subscribers indiscriminately. I do not say that committees of selection, more than any other body of men, are infallible; all I mean to contend for is, that a certain number of well-selected men, influential, independent, and competent from known taste, education, and attention to a particular department, are more likely to act in accordance with a principle and in uniformity with a well-regulated system, and less apt to be swayed by mere whim or caprice, self-interest, or the importunity of interested parties, than a private individual, who may chance to be not very well qualified by either previous education or attention to the subject, nor indeed with any very strong feelings of public responsibility as to laying out the public money strictly for the advancement of the object intended.

1337. Does it not occur to you that the object of the institution being principally to encourage high art and excellence in art generally, that there is a greater chance of that object being attained when the encouragement and patronage is exercised by persons competent to judge, than if it were left to the chance of its being vested in individuals who by education and position are not qualified in an equal manner?—Certainly; and it is chiefly with that view, and also with the view of inducing the artists to paint for a superior class of men, rather than to paint for what I may denominate the popular taste; men whose minds have been educated to a certain degree by travel and by study in æsthetic principles.

1338. Do you apprehend that if the choice were left to the subscribers at large artists would be inclined to consider the existing taste of the many and uninformed rather than the taste of the few and cultivated, and work with reference rather to immediate pecuniary profit than to the future and permanent, in the improvement and advancement of art?—That is the meaning I intended to convey.

1339. Mr. *R. Colborne.*] Do you mean that to apply to the Dublin Association?—I should mean it to apply generally, but to Ireland in particular, where the style of education or taste for high art is of course, it being a matter new to them, in a lower degree of culture.

1340. Mr. *M'Geachy.*] But still you would lay that down as a principle of general application?—Yes. It is right to state that about two years ago I brought

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forwa d a proposition in our own society to try and combine in some degree the benefit of both methods. There is one advantage in the method of the London society, that it makes the person more pleased with the subject that he chooses for himself, as suited to his house; and in addition to the choice as a matter of taste, it becomes a convenience as a matter of furniture. For instance, in one or two cases I think it proper to acknowledge that pictures of a large size have fallen to persons who merely objected to them because their houses were small; they liked them very much, but they did not suit their convenience. The change I proposed, and which was merely postponed in consequence of their not being in readiness to meet it at the time, was that the works should be selected still by a committee of selection, but that in the distribution, instead of authoritatively putting down works to each person, that they should have a choice, say, first choice, second choice, third choice, and so on, instead of having first, second, and third works of art, and so on; which would have allowed the individuals to have indulged their own taste under the correction of a competent committee.

1341. *Chairman.*] They were then to be confined by that plan to the selection from a certain number of works of art, which had been already selected from the general exhibition by the committee?—Exactly.

1342. Do you think that the following arrangement might be adopted with advantage to the society, and meet at the same time the object which you have in view; that the committee should be entitled to pronounce their judgment upon the works of art exhibited, leaving it altogether to the prizeholder to select from these or others, as he thought proper?—Yes, undoubtedly; there is also one advantage, that more reputation is likely to accrue to the artist for his work, as being the independent selection of a competent committee, than the hurried, or chance, or indiscriminate selection by a person whose capabilities were not fixed or known to the public.

1343. One of the objects of the Art Union is to diffuse a knowledge and love of art; do you think that such object is accomplished to a greater degree by allowing individuals to choose for themselves, and so to exercise their own judgment, than if they were required to follow the choice of persons appointed to select for them?—I think it so far dangerous, that a person, having a bad taste, is more likely to be confirmed in that bad taste than ever to rise from that one line or taste for art which he has been early imbued with. If a person gets a picture or statue, selected by a competent committee, he may not be able at first to enter into all the beauties of high art, but there is afterwards a chance of his being able to do that; whereas on the other hand, if he selected a bad picture for himself in the first instance, or a bad statue (and it is but a chance that he would select a good one), there is almost a certainty of his being imbued with bad taste from his own selection, while there is every chance of his reforming his taste if a work of art, well selected, gets into his house.

1344. Is there not also danger when the selection is left to individuals, of a greater number of inferior works being produced?—Yes. The general mass of the public have no mode of checking the production of inferior works, which a committee would have. If they see that an artist merely manufactures a certain class of pictures for the market, it is the duty of that committee to refuse to take from that artist; whereas, if it is thrown open to the public, they take it from the manufacturer with the same degree of readiness that they would from an original and painstaking artist.

1345. Mr. *R. Colborne.*] You probably are aware that in those art unions in which the selection is left to the prizeholders themselves, they very often add considerable sums to the amount of their prize, to enable them to purchase a more valuable picture; do you not think that that of itself is some objection to the plan you are now speaking of, inasmuch as by that plan you would deprive the artists of that sum that would be paid in addition. For instance, we heard the other day of a case in which a prizeholder who had a prize of 50 *l.*, added the sum of 400 *l.* to it. Now according to your plan, of leaving the selection in the hands of the committee, that 400*l.* would have been lost to the patronage of art?—I do not think the money would have been lost to the artist, or more properly to art, if a deserving one, because no competent committee would allow a picture of a high class, however high the price, to escape them. It is very gratifying to see those additions made by the members occasionally, but in Ireland, from experience, I should not think it is likely that any very material additions would be made. The publishing of a nominally large price, by which both parties are flattered, may be a matter of arrangement between the individual purchaser

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purchaser and the artist, but this cannot occur where a respectable committee are concerned. *S. Blacker*, Esq. 24 June 1844.

1346. *Chairman.*] Do you think that the Art Unions of Dublin and Edinburgh, and small towns generally, operate more decidedly upon the patronage and production of art, than they could do in so large a metropolis as London, where there are other sources of patronage and employment?—Exactly; in fact, the Art Union is a matter of life or death with the existence of exhibitions and of art now in Ireland, Ireland being totally deprived of private patronage; but in London, where you have such a mass of the wealth and intelligence of the country always assembled, there is not that great call for an institution of the sort; however, it is useful in bringing the middle ranks and middle classes of society to enjoy some of the benefits and privileges of art, from which they would have been otherwise in a great measure excluded.

1347. Do you think, when the choice is left to the subscribers at large, the abuse of that choice might not be, in a great degree, corrected by the circumstance of individuals taking better judges than themselves to guide them in their selection?—Decidedly; and I suppose it is often done, but still there is a chance that it may lead to more hurried and indiscriminate choices and be of less beneficial effect, than if the selection was made on some regular system and principle.

1348. And as it may lead to indiscriminate choices, you would apprehend that there would be, perhaps, a greater encouragement given to inferior art than to high art by such arrangement?—Decidedly.

Mercurii, 26° die Junii, 1844.

MEMBERS PRESENT.

Viscount Adare.	Mr. M'Geachy.
Mr. Ridley Colborne.	Mr. Baring Wall.
Mr. Escott.	Mr. Wyse.
Mr. Ewart.	

THOMAS WYSE, Esq. IN THE CHAIR.

Stewart Blacker, Esq., called in; and further Examined.

1349. *Chairman.*] HOW has the Art Union of Dublin been generally guided in their choice of paintings?—The Committee are aware that the Art Union of Ireland chooses by a committee of selection, and they have felt themselves bound to make the best choice they could from the collection before them with reference to high art; and where they saw an indication of rising talent in a young artist, that has been the only excuse for at all deviating from selecting from the works of the highest class that they could obtain. They felt themselves bound rather to keep the money altogether in the bank than to spend it upon any work that they did not think conducive to the advance of art in the country. *S. Blacker*, Esq. 26 June 1844.

1350. Are the committee guided mainly by a wish to purchase pictures of great merit and of high value, or a greater number of paintings at a lower price?—They have, as will appear from their lists, been guided more by a desire to purchase a smaller number of good pictures than a great number of an inferior class of works.

1351. Have you found by experience, that the purchase of those paintings has produced an increased number of paintings of a higher class and superior merit in art?—That will appear best from one of the tables which I have had the honour of laying before the Committee, which will show that works of an imaginative character, and of the higher class of art, have greatly increased in exhibitions in Ireland since the society was formed; and they have progressively gone on increasing as the society has progressed, beyond what was the case in Ireland in previous exhibitions. I refer to Table No. 2, being an analysis of the works of art in the various exhibitions that have recently taken place in Dublin.

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1352. What should you say is the present tendency of Irish art in painting; what is their choice of subjects, for instance?—I should say it was principally landscape and domestic, with occasional works of an historical nature. I think that works of an historical class are on the increase, but have not as yet been able to make sufficient way towards anything like a predominance.

1353. Is there any demand for religious subjects in Ireland?—There has been hardly any demand for original modern art at all. Whatever demand there has been for pictures has been chiefly with regard to copies and works picked up at auctions.

1354. Mr. *M'Geachy.*] Copies of what?—Copies of the old masters, sold as originals—the greatest rubbish possible—at some of the sales.

1355. *Chairman.*] Do you not expect from the increased impulse given to ecclesiastical architecture in Ireland, especially amongst the Roman-catholic portion of the community, that there will be a corresponding demand for paintings of a religious character?—I should hope that there would. It is very gratifying to see the pure taste in which many of the modern Roman-catholic structures have latterly been raised; but in the interiors of any of them that I have been in I have as yet seen few works of art of a sufficiently good quality to have much beneficial effect upon the taste or feeling of the people, with reference to art.

1356. Do you ascribe that to the habit which seems to have existed amongst Roman-catholics of purchasing their religious paintings at Rome, or other places on the Continent, to the exclusion of native talent?—I think it has been a good deal owing to the general preference given to foreign art over that which can be contributed by the country itself; that they have never been in the habit of feeling or thinking that anything produced at home could come near even an inferior kind of what has been produced abroad. I should hope that that feeling is gradually being overcome, and I think one of the chief means of overcoming that feeling is by public exhibitions of such a society as ours, showing what can be done by native artists.

1357. Do you ascribe it to the higher price generally demanded for productions of living artists, compared with the prices given for religious subjects, both on the Continent and at auctions at home?—Partly to that, and partly to the public; as we are greatly a people of habit, not being in the habit of applying to modern artists for works of that kind. If once it was known that there were studios open to the public where such works could be procured, I have no doubt that the priesthood and the people would give it the encouragement which a natural feeling towards their country would induce them to.

1358. Are you aware that considerable encouragement has been given to the execution of works of sculpture of a religious character by Roman-catholics?—Yes. I have seen the productions of Hogan, and they are highly creditable to that class of our fellow-subjects who have contributed so freely to modern art. The group of the entombment of our Saviour in the convent near Dublin, and the statue of Dr. Doyle in Carlow, and I believe some other works, are highly creditable to modern art.

1359. Can you state to the Committee the prices that have been given for those works?—I cannot exactly, but merely from hearsay; I believe from 1,200*l.* to 1,500*l.* has been the amount.

1360. Mr. *M'Geachy.*] Is he resident in Ireland, or have they been executed abroad?—Executed abroad.

1361. Mr. *B. Wall.*] Have any orders ever been given for religious subjects in stained glass?—I believe that is also on the increase; but one of our best artists in stained glass has been invited over to England, and has very large commissions I believe in Bristol; I think his name is O'Connor. I went the other day to inquire for him, and I found that he had come over to this country, and was in very full employment.

1362. *Chairman.*] Do you anticipate from the present feeling for the improvement of their places of religious worship amongst the Roman-catholic community a considerable chance of the encouragement of the arts for religious purposes in Ireland?—Decidedly; I think that the pure taste in which the external of many of these buildings at present are made, show that the interior decorations are likely to be carried forward in the same degree of pure taste, to be consonant with what has already been effected.

1363. Do you think that high art derives a great portion of its excellency from

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from that branch of it which may be called the religious?—I do; I think the most elevated feelings of our nature are those connected with religion, and it certainly must have a corresponding feeling with reference to art. That has been proved by the modern German school of art, which has derived much of its elevation of character from religious feelings.

1364. Next to religious art, do you consider historical art, in application to national events, as the branch most deserving of public encouragement?—The highest class of art, in my opinion, is what I might call metaphysical art: it is that which tries to embody and express in painting or sculpture the feelings of the mind, be it sentiment or passion; and as far as that is done, either in an historical or in a religious subject, I think the work is entitled to be called high art.

1365. Mr. *Ewart.*] You mean, looking at it simply as a work of art unconnected with its religious character?—Looking at it either in its historical or its religious character. Ideality constitutes the soul, or, more properly speaking, the essence of high art; that which elevates and distinguishes it from mere upholstery and manufacture.

1366. *Chairman.*] Are there not some sentiments of the mind of a considerably higher character than others, and do you not consider those works of art which represent such higher sentiments to be preferable, and deserving of greater encouragement than others?—Decidedly.

1367. In that point of view, do you consider historical art employed for the illustration of the events of our national history, and of the class of sentiments or of feelings associated with them, as entitled to rank amongst the highest in art?—Certainly. Historic art, as addressed directly to our reasoning powers, as well as our taste and imagination, and religious art still higher, as combining these with an appeal to those deep, mysterious, and inward feelings of our nature, which all must own, but which no one can define.

1368. Do you consider religious and historical art as the two branches of art which most merit public encouragement?—Taken with the proviso that I have already mentioned, that ideality and expression should be higher tests of merit than classical correctness of detail, however desirable a combination of both may be; the first should be looked on as absolutely essential, the second as generally necessary to constitute a work of high art.

1369. Has the Art Union of Dublin, in the selection of its paintings, been guided by that opinion?—As far as they have had opportunity; but having in fact new ground to open in Ireland, to a certain degree their opportunities have not been so many as must be expected in a place like London, where art has been cherished, encouraged, and fostered by all the patronage that wealth and intelligence can give it; but as far as lay in the power of the committee, it has been their aim and object to look to forwarding high art as has been defined.

1370. The committee being obliged to select from paintings which are produced by living artists, to a certain degree are restricted in their choice, and limited to what is the actual tendency of art in Ireland?—Yes.

1371. Do you not think it to be the duty of a society instituted for the encouragement of art rather to direct the public taste than to take the public taste as it finds it, thus patronizing it without any effort to direct it into a better channel?—Certainly, and it was with that view principally that we appointed a committee of selection, that we should not be so much guided by popular feeling, but rather try to induce the popular feeling into a right channel with regard to the appreciation of high art.

1372. The only check which the committee now has upon existing taste is the power of selecting or of refusing any of the productions which are offered to their choice?—Yes.

1373. They do not give prizes for productions in any specific class of art, or for the execution of any particular subject?—No, not for any specified subject.

1374. Do you think that such mode of proceeding would be a better mode of guiding public taste than to leave to the discretion of artists, as they now exist, the selection of their subject?—We have always been very diffident to interfere with, or to curb in any way the feelings of artists with reference to their works. It is seldom that works ordered to pattern ever produce a satisfactory effect. We are obliged to work with the means we have as well as we can, and so far, we have found that we have gone on improving.

1375. You used the words "working to pattern." Has not it been the practice in the most flourishing periods of art to give to the most eminent artists of each

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period particular subjects for particular places and particular objects?—Yes, but then a particular artist is chosen, and he is given a particular subject to paint for a particular locality; his powers are well known, and he produces the work of art that is demanded of him.

1376. Have there been no cases in which artists have generally been invited to compete with each other for the production of a particular subject or class of subjects intended for particular localities?—There was, for instance, the celebrated contest for the decoration of the Gates of the Baptistry at Florence, which was won by Ghiberti; but even in this case the subject was left altogether to the artists, with the exception that the locality necessarily implied that they should be of a sacred character.

1377. Mr. *Escott.*] You said that the ecclesiastical buildings have been erected in purer taste; do you speak of buildings that have been lately erected?—Very recently, and are now in progress of erection.

1378. Do you at all connect that improvement with the existence of your society?—Not at all; there have been other influences at work; we are too recent to claim any such credit; besides, our aim has not been immediately directed in that way.

1379. What do you attribute that to?—The greater spread of intelligence and taste on the subject; the increase and greater stability of property; the easier and more frequent intercourse with England and the Continent, are, I should think, the principal reasons.

1380. *Chairman.*] Is it not to be ascribed in some degree to the superiority of existing artists, and the greater attention which has been given to art of late years than formerly?—There is a good deal in that, I think. Buildings were entrusted not many years ago to carpenters and common masons, and buildings are now put into the hands of men properly educated, and who have a proper knowledge of their profession, and correct taste and feeling for the production of pure architecture.

1381. Mr. *Escott.*] Are you not of opinion that there has been a very great improvement in architecture throughout the United Kingdom of late years?—I can chiefly judge of Ireland. In Ireland there has been a very great improvement. The country gentlemen are building their residences of a much more ornamental class, and in purer and better taste. The class of buildings of the last century, for 60 years back, was of a very heavy, clumsy, and unmeaning character.

1382. Is it not the fact that they are now beginning to try to re-erect the sort of buildings that they were pulling down thirty or forty years ago?—No, I should think not in Ireland.

1383. In point of fact, there were not many beautiful old domestic residences in existence in Ireland, were there?—Scarcely any of a manorial kind; chiefly all castellated and monastic, made with a view to defence rather than ornament.

1384. Are they now erecting domestic buildings of a manorial kind?—Very much, particularly in the Tudor style.

1385. Do you think that the present improvement in Irish art will enable those who are employed in raising ecclesiastical structures to decorate them in a manner more appropriate than they have hitherto been able to do?—Certainly; there is every inducement to believe that by the time those structures are ready for internal adornment a class of artists will be ready in the country to do them full justice.

1386. Do you think that the general improvement of Irish art is facilitated and encouraged by the existence of your society?—I certainly must think that it is the mainspring of it. Art had very little encouragement before, but it is in fact now a sort of nursery for rising talent.

1387. You have mentioned Mr. Hogan; where did he study?—He studied in Cork. He was the son of a carpenter, and having shown some talent in carving was taken up by an eminent architect, Sir Thomas Dean, and some influential friends in Cork; and after executing several works in Cork, they raised a fund which sent him to Rome for education in art.

1388. How long did he stay at Rome?—He has been at Rome for a considerable number of years; he has a good number of Irish commissions at present; he was lately in Ireland, but is at this present moment in Rome. It is interesting to state what gave rise to the school in Cork. His Majesty George the Fourth made the society there a present of a collection of casts, and that collection of

casts,

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casts, which is still there, was the germ from which Maclise, Hogan, Fisher, Ford, and a number of artists, most of whom are alive at this moment, first imbibed their taste for art, and have progressed to such eminence.

1389. *Chairman.*] Has not Mr. Carew been also employed on more than one occasion in Ireland?—I am not certain. He was over in Ireland a short time ago. Ireland is pretty rich in living sculptors: Mr. Behnes, Mr. Carew, Christopher Moore, the celebrated artist for busts, Mr. M'Dowall, Mr. Kirk, Mr. Farrell, Mr. Panormo, Mr. Foley, &c.

1390. Mr. *R. Colborne.*] Are not the Messrs. M'Carthy, who model a great deal for racing cups, and various things of that sort, Irishmen?—I believe they are; and also Mr. Percy, a pupil of the Royal Dublin Society, who acquired considerable eminence in Dublin in that line, and has since been fully employed in London.

1391. *Chairman.*] Do you mean to state that you consider the school of sculpture as more advanced in Ireland than that of painting?—I should be wrong in saying so, because we have some very high names in painting also; we have Sir Martin Shee, Mulready, Maclise, Danby, Rothwell, Cregan, Petrie, Crowley, Ingham, Burton, and Tracy. It is difficult at the moment to remember all the names.

1392. Do you consider it an advantage that improvement in sculpture should precede improvement in painting?—It has been the usual course. In all the history of art we have found that sculpture has always been in advance of painting.

1393. Do you consider that considerable advantage arises from strict and severe study of form before the artist's attention is directed to colour?—Decidedly; and it is a great loss to the progress and proper study of art in Ireland that we have not some well supplied and properly classified gallery where form and pure design could be studied, as there are in every continental town of any size abroad.

1394. Mr. *Escott.*] Have your young artists now an opportunity of drawing from life?—There is a life school at the Royal Hibernian Academy, but much fewer take advantage of it than could be wished.

1395. Is that because they are not aware of the advantage of it?—There are various reasons, which are I think daily being overcome; but young men will not pursue a study which is not likely to be profitable. The Art Union has induced a great increase of pupils to those schools, but this very year it is likely to receive a considerable check. Of course the existence of the Art Union being at stake, will throw a damp upon their exertions; for looking to it, in the want of private patronage in Ireland, as a sort of primary resource, they will not be likely to give themselves up to a pursuit which is certain of being a dead loss.

1396. Mr. *B. Wall.*] If the Catholic Church were richer, do you not think that the patronage given to art in Ireland would be much greater than it would be in a Protestant country?—As far as church decoration goes, I think it would, and art also of a more elevated character; but the minds of the priesthood and the public generally are not yet sufficiently educated to appreciate pure art, and I think that the internal decorations, in the present state of cultivation of the public mind with regard to art, would be anything but conducive to the advancement of high art.

1397. Do not you think that they would be capable of appreciating it provided they had the means to give orders for it?—I have my doubts upon that point; I think that the mind requires considerable and very long education to have a proper feeling for high art; and from the decorations I have seen, they are more to attract the vulgar taste, than that of a person who has a proper appreciation of high art.

1398. *Chairman.*] The education of which you speak is that which is brought about gradually by the study and possession of high works of art, is it not?—Certainly. I would not however be understood to confine the remarks I have just made to the Roman-catholic priesthood, or people of Ireland; they apply still more strongly to the Established Church and upper ranks in both countries, and without the excuse and palliation the former might allege. The fact is, that until the educational value of art is felt and insisted on at the fountain head, the Universities, and a proper place assigned it in connexion with literature, science, and religion, as a great means of intellectual and moral refinement, there is little hope that high art will ever be properly appreciated in this country to any extent: I do not mean that it should be practically pursued,

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but that its theory, influences, and philosophy, should be at least in some measure studied and understood.

1399. Would you not expect from the means becoming more adequate for the proper and economical study of art, combined with greater patronage of art, that education in art could be carried on efficiently in Ireland?—Yes; my greatest hope in that respect is from the revived feeling for art that has taken place in the public mind.

1400. You stated to the Committee that there was a great want in Ireland of proper galleries of casts from works of art; are you aware that there is at this moment an effort making, on the part of several gentlemen, connoisseurs and amateurs of art, to establish a gallery with a view to remedy that want?—Yes; it was proposed at several meetings of the Art Union that an effort should be made to establish a National Gallery; and the discussion of the question of a National Gallery brought on the discussion of what was best to be done under the present circumstances of the country; what was the best course to pursue, in the first instance, as affording the greatest amount of public instruction in high art, with the limited means which such a society must be supposed to possess upon its outset; and they came to a resolution that it would be the best way to try and establish, in Dublin, as large and well classified a collection of casts from the antique and mediæval sculptors as could well be procured. A very influential committee has been appointed, consisting chiefly of our leading members, with the view of carrying this into effect, and there is every reason to hope that Dublin will not be long without this great desideratum.

1401. Have you a prospectus of the institution?—I have one here attached to our last Report, which I will hand in.

[*The same was delivered in.*]

1402. There is one feature in the prospectus of this gallery which is not observable in most others—it embraces mediæval art. Has that been suggested with the view of obtaining public attention to those branches of art, both in painting and sculpture, which have most regard to our religious and national feelings?—I should think so, and also with regard to domestic architecture to a great degree.

1403. This branch of art has hitherto been almost entirely neglected in Ireland, has it not?—Very much till within the last few years, when there has been a considerable impetus given to it.

1404. In what department?—In domestic architecture.

1405. Has the improvement extended to painting and sculpture?—Not very much. Several persons have latterly adorned the interior of their houses with pannellings and paintings in the Louis Quatorze style, and that style of art which shows greater fancy if not taste than the species of upholstery usually adopted.

1406. They have not attended to any style of art of a period anterior to that of Louis Quatorze?—Unless you would call the decoration of room papers in the Etruscan style.

1407. The question refers to mediæval art; has there been any encouragement given to that?—No.

1408. Do you anticipate from the taste now prevalent, with reference to architecture in Ireland, that such a period of art would attract considerable attention from the Irish public?—It is not unlikely.

1409. You think that purchasing casts from productions of that period would be highly advisable, both with a view to the formation of young artists and to the improvement of the public taste generally?—My own view was, that if we had art classified from the earliest period to the present day, so much the better; but the reason of limiting the object down to mediæval art was not to try too much at once. That appeared to be the feeling of the meeting.

1410. Is it intended that this gallery should comprise a series of works of art, from the earliest period down to the period of Louis Quatorze?—I should call Louis Quatorze a very corrupt period; and when I mentioned mediæval art I did not mean to connect it with Louis Quatorze.

1411. You propose then to confine the termination of mediæval art to the period of Francis the First?—Yes, not later than that.

1412. It is intended to form a series of casts from the earliest period down to that epoch?—Yes.

1413. Embracing

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1413. Embracing casts not only from statues, but from bas-reliefs?—Yes, for instance the bas-reliefs from Gates of Ghiberti, which I mentioned; the works of Michael Angelo, and others of that great period.

1414. Is this gallery to be open to the public at large?—Open to the public at large free of expense, and to the study of artists on particular days.

1415. Do you think that such a gallery will be of the highest interest in an historical as well as in an artistic point of view?—Decidedly, in inducing a taste both for history and for art as illustrative of it.

1416. Do you think it would be advisable to combine with such an institution the establishment of periodical lectures upon the history and development of art in different periods of society?—That has been always very much our desire, and this season we have been enabled to induce a learned and able member of our committee, Dr. Woodroffe, to give lectures upon expression and anatomy as connected with art, illustrated by reference to antique statues, as well as anatomical models and drawings. It was crowded daily; and he intends to follow it up by a series of special lectures with regard to those points which would not be so popular with the public at large, but are essentially and practically useful to artists.

1417. Is not the history of art comparatively neglected in these countries in the education of artists?—Very much so, not of artists only, but of all. The history of art is but little attended to, and its philosophy still less.

1418. Do you not think that the true expression of art must in a very great degree depend upon a knowledge of the character and history of different periods?—I think to a very great degree. I think that historical knowledge must conduce very much to the reality of the scene represented. But still I think, without a metaphysical feeling of the subject, no mere knowledge of history, however learned the artist may be, can enable him to succeed as a great artist.

1419. The question went further than to a mere knowledge of the history of the period; it went to a knowledge of the history of art at the particular period, and the mode in which different epochs expressed their opinions and feelings under the influence of particular circumstances: do you not think that this knowledge is essential for the proper representation of the mind, as well as of the externals of any former period?—I do not; I think human nature is human nature in every age, and however in externals it may be modified by certain circumstances, yet for the spectator of the present age to feel fully the expression intended to be conveyed by the artist of a former time, it must be the expression of human nature at large, and not of that or any particular time; for instance, the Egyptian and Persic sculptures being deeply imbued or tinged with expression of their particular period, do not affect us so highly as the pure abstract idealism of the Greek school; the one is high art of a particular period, the other, high art of all time.

1420. Does not human nature always show itself under some peculiar external manifestations?—Yes.

1421. Then, in order to characterise the particular time you must be aware of the particular manifestation of that time?—Certainly.

1422. In that point of view, do you not consider that the study of the history of art would be highly conducive to the true historic expression, and consequently to the improvement of true historic art in these countries?—So far I do, certainly.

1423. Do you think that a gallery of national art and of national antiquities would be highly serviceable to the promotion of art in general?—I think it is one of the most essential desiderata in the country.

1424. You are aware that it has been adopted in other countries, in Germany and in France in particular?—Yes.

1425. And with great advantage to art?—Great advantage.

1426. There is no institution of the kind in Ireland, with the exception of the Royal Irish Academy?—The Royal Irish Academy have recently made a collection of national antiquities, and the Royal Dublin Society and the Royal Hibernian Academy have some casts, but neither of them at all classified or complete; the modern are mixed up with the antique of different ages.

1427. With the means thus offered for improved early instruction in art and for the formation of the public taste of the country, do you not think that an art union would be enabled to effect a greater degree of good by offering prizes for works connected with religious and national art, than by selecting, as they are

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now obliged to do, from the annual exhibitions of art, subjects solely at the choice of the artists, guided often by the vicious or imperfect taste of the public? —Yes, I think that would be a very valuable suggestion. In the commencement of our society, we were obliged to take art as we found it, and to make the best of the materials we had; but I have no doubt that if we were allowed to proceed, we might be enabled to hold out such prizes as would induce the production of art of a very high and elevated character.

1428. Has the Art Union in any degree offered its assistance to the formation and maintenance of those galleries of art?—The consideration of the subject has sprung from its members, and it is principally its members now that are carrying on the subject, and I should not wonder if the forwarding such an object depended very much upon the existence of the Art Union. If anything was to militate against it, a degree of depression would take place that would very much knock up any steps that have already been taken with regard to forming the gallery of ancient art now in progress, and the plan of a national gallery in prospect.

1429. Mr. *Escott.*] You are aware that the reason of the notice being given which caused the suppression of art unions, was the fact of their being supposed to come within the Lottery Act. Have you turned your attention to this question, whether some society might not be established equally beneficial for the encouragement of art, without the gambling characteristics which have brought these societies under the provisions of the penal laws of the country?—We deny that (conducted as our society is solely for public purposes, and without the slightest pecuniary advantage to its managers, the highest and most respectable men in the country) there is any gambling characteristic. We do not think, from looking at it impartially, that there has been the slightest tendency to produce a gambling or immoral feeling. The list of members being of the highest respectability, all contributing merely a guinea, with the exception perhaps of high official personages, as his Excellency Earl de Grey, and Countess de Grey, shows in itself that they have contributed it more with a view of promoting a national object than for any gain likely to accrue to themselves.

1430. Have you ever turned your attention to see whether or not you could not establish beneficially a society for the encouragement of art, without those parts of the plan which are supposed to bring this within the operation of the penal law?—In the first place, the existence of such a society mainly depends upon interesting a great number of the middle classes, and they cannot be interested or imbued with a taste for art, unless those works of art are scattered amongst them, which can only be fairly done by ballot.

1431. Have you turned your attention to that point, and do you think that objection cannot be got over?—I have considered the subject in every point of view, and I think that point is a very vital one to the existence of the society and to the promotion of a feeling for modern art in the country. The sending those works of art through the community has the very best influence with regard to spreading a taste, not merely in the individual who gets them, but in his circle and neighbourhood. Besides, we could not otherwise have our public exhibition of those works of art free to the public, at which upwards of 20,000 people each year attend, and with the greatest regularity and order, and attention, never doing the slightest injury.

1432. Do you not think you might have an equally valuable public exhibition, without its being liable to the objection that there was any gambling transaction connected with it?—We could get contributions to a certain amount, principally from persons who have already a feeling for art, but we should not be able to carry out one of the great objects of the society, that is, interesting the great mass who have not yet learned to consider art in some degree a necessary of life. The great object of the society is diffusing a taste for art through the public, by means of the works of art distributed, and also encouraging young and rising artists by the purchase of their works, which works are not sufficiently good to put into a permanent collection, but are sufficiently good to give to the members to whom they may fall a taste and feeling for the art produced in the country. We should thus be deprived, if we were restricted from purchasing those works for distribution, of having not only a public gratuitous exhibition, and so giving a taste and feeling for art to the public in general, but in a short time be without an exhibition at all, or have to put up with a very inferior one.

1433. Then what you say is, that you must raise the same amount of money, or

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or you cannot give the same amount of encouragement?—That is a self-evident proposition.

1434. Have you turned your attention to this question, whether it could be possible to raise the same amount of money for the purchase of works of art without your society being open to any objection on the score of gambling, with reference to a distribution of the works of art by ballot?—I am not prepared to answer whether we could raise the same amount of money, but I should think not. The raising the amount of money is however a very secondary object: the great object being the imbuing the public with a taste for art; and I think putting a stop to the distribution of prizes would militate very strongly against that. I do not think gambling propensities are encouraged by that distribution; every member gets the full value, and often more than the full value, of his subscription in his engraving, and the only fair method of dividing the surplus, and of encouraging as many deserving artists as possible we have been able to find, is by distributing their works by lot; these go on a mission of art through the country, and thus effect more good than if centralised in the metropolis.

1435. *Chairman.*] Do you think that art might be encouraged by giving one prize, or any other number that the committee might think proper, annually, to the artists that exhibit, and placing that work of art, whatever it might be, in a public gallery, for admission to which a small sum should be required?—The plan proposed in our society bore in some degree upon what has just been mentioned; it was proposed to give 10 per cent. of our funds each year towards purchasing some work, of either a native or British artist, of the highest talent and character, and putting it in a public gallery; we are adverse to any sum being charged for the exhibition, and consider that everything of the kind should be perfectly free to the public. This however would exclude a great majority of the artists, young and rising men, who require particular encouragement, and the fostering care of such a society as ours, and go to artists already in a position not to require much any such aid.

1436. Would not a certain sum be requisite for the maintenance of such an institution, and the defraying of the expenses of management?—We are in hopes to be able to provide against that by other means, so as to leave it as free to the public as possible.

1437. Was that proposition well received?—It was most enthusiastically received; and but for the suppression this year, we were in hopes of carrying it to some degree of effect.

1438. Would you expect, in case the objects of the institution were limited to that arrangement, to have an amount of subscribers equal to what you have at present?—Certainly not, nor do I think it would be desirable. It is not desirable that merely a number of persons who are lovers of art at present should be joined together, but the great perfection of the Art Union system is, that it diffuses an interest and feeling for art by means of a small subscription amongst as great a mass of the community as possible, and brings within its vortex persons who have not given art a consideration before; and it is principally with that view that we are desirous that the prizes which are distributed should fall in different parts of the country amongst individuals who may not previously have had a feeling or predilection for art, and by that means gradually to educate the public mind, and diffuse a taste for native art.

1439. It is, then, the general diffusion of taste for art through the country, and not the concentration of it in Dublin, or any other large towns, which you think renders the present arrangement of the Art Union preferable to any other that suggests itself to you?—Yes, so far; but if in addition its organization could be brought to bear upon a public gallery in a central situation, it would be a very great desideratum.

1440. Is it not one of the objects of the proposed gallery of casts to furnish casts at a reasonable rate to galleries and collections that might hereafter be formed in the principal towns in the kingdom?—Yes; that will be found mentioned in the prospectus. "In forming such a collection in Dublin, it is far from being the desire of the society to confine the sphere of its influence to the bounds of the metropolis. It is its intention to procure moulds whenever possible from the ancient remains, in order to furnish galleries founded in any of the provincial towns with perfect casts at a much lower price than they could be supplied for under other conditions; and the society looks forward to assisting by all means within its scope the dissemination of art in the provinces."

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1441. Have you offered premiums for compositions in outline, and for other works of art?—We have. The committee have offered premiums for engraving on copper, steel, and wood, for lithography, for medal engraving, gem engraving, intaglio or relievo, for modelling in clay or plaster, and for drawing.

1442. Mr. *Escott.*] Is that drawing from life?—Either from life or otherwise. "The committee will purchase original drawings in crayons, pencil, or pen and ink, of the human figure, nude or in costume, single or grouped, for a sum not exceeding (each study or sketch) 10 *l.* Clear and decided outline, correctness of expression, and natural effect in posture or grouping, being the main objects sought by the committee, no laborious finish or shading of details required. Choice of subjects, number of figures and size, left to the artists themselves."

1443. *Chairman.*] In what year was this?—It was only issued this year.

1444. Is this the first time these premiums have been offered?—No; some of the premiums have been going on these two years, and with considerable success.

1445. What premiums have been going on?—The modelling in clay and plaster, the lithography, the engraving on wood and copper, and the gem engraving.

1446. Has it produced much competition in Ireland?—Some, but not very much; it is increasing, however.

1447. To what do you ascribe that want of competition; do you ascribe it to the want of interest in the subjects which have been proposed as subjects for competition, or to the want of sufficient information and instruction?—I think it may be ascribed in a considerable degree to the apathy which has existed on the part of the public towards art for so many years latterly. I do not think artists are sufficiently convinced of the stability of the feeling for art in the country to induce them to undertake works of a high character; but I am happy to see that that is being got over.

1448. You are aware of the premiums which have been offered and given for the best cartoons by the Royal Commission of Fine Arts?—Yes. The observations which I have latterly made were confined to Ireland altogether.

1449. Are you aware that the offer of those premiums by that body has elicited a considerable exhibition of the talent of the country?—A most gratifying one.

1450. Do you think it has led also to increased attention to the study of drawing and composition?—Particularly so; which was most desirable in this country.

1451. Having in view the encouragement of high art, do you think it would be a proper application of a portion of the funds of the Dublin Art Union to invite artists to an annual competition in cartoons in Ireland, on the same principle as that adopted by the Commissioners of Fine Arts in this country?—I think it would be a most valuable suggestion, and highly useful.

1452. How do you think it would be received by artists in Ireland?—I think it would be very well received; I think it would be responded to by some productions of considerable merit and originality.

1453. You stated that one reason why artists felt considerable discouragement in the cultivation of high art, was an apprehension that the public taste was not sufficiently cultivated as yet to give employment in that branch of art, in proportion to the time and care which the artist required to reach excellence in it?—Yes.

1454. Would the chances which now exist of extended employment in the higher branches of art in this country by the decoration of the Houses of Lords and Commons, and by the application of decoration to other public buildings, in a great degree, in your mind, remove that objection?—Very much so, and that not merely from the employment which those things themselves would give, but from spreading a taste through the country for the same sort of internal decoration amongst the aristocracy and monied classes.

1455. You think that holding in view those chances of future employment and the means which have been already adopted with success of encouraging the cultivation of high art, and education in high art, it would be a proper application of a portion of the funds of the Art Union in Ireland to continue the system of premiums, and to combine with it annual exhibitions of cartoons?—I may mention that about this time last year, having some conversation with Sir Martin Shee, the present highly respected President of the Royal Academy, I spoke to him about that able pamphlet which he wrote some years ago with reference to the encouragement of historic art in this country, by offering premiums

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miums of a high class every three years, to be competed for by the artists of the empire generally, and I asked Sir Martin what he would think if the Art Unions in general laid by a certain per-centage of their incomes with the view of carrying his plan out in full force; and I observed, that though we might not be able to give so large a sum as he required, to be distributed in prizes of a high class every three years, yet whatever we could contribute, say five per cent. upon our incomes,—and I thought that no properly and well-conducted society would refuse to give at least that for the promotion of historic and national art,—a great deal might be effected, especially if we obtained the sanction and support of the Government. Sir Martin listened to it with a considerable degree of interest, but from the state of affairs at that time nothing decided was done.

1456. You are aware that the chances of employment in the decoration of the two Houses of Parliament are open equally to all native artists, or artists admitted as such by the Commission, in the British empire?—Yes.

1457. Has any encouragement been given to the application of art to manufactures by the Art Union Society?—No, we have confined ourselves to high art altogether.

1458. Is there a School of Design established in Ireland?—There has been a School of Design, one of the earliest in this country, kept up by the Dublin Society nearly a century.

1459. There is none upon the principle of the Royal School of Design at Somerset House?—That in London is of very recent origin, I believe, within the last three or four years; in Dublin, with very trifling means, it has been carried on for near a century.

1460. The object of the Royal School of Design is the application of art to manufactures in all its branches. Is there anything specifically of that character in Ireland?—Yes, the Dublin Society House is especially for that purpose, teaching stucco, plasterer's different modellings, the flutings of columns, groupings of flowers, and designs for patterns of carpets and foliage.

1461. Mr. *B. Wall.*] Does it not also apply to your two great manufactures, the linen and the poplin?—Yes, it does, to a very considerable degree, and also now to muslin and calico-printing. I believe the Bill relating to copyright of design of patterns, which was brought in by Mr. Emerson Tennent, was taken much interest in and urged forward by the Irish manufacturers in this branch.

1462. Do not you consider that the linen fabrics are increasing in beauty of design every year?—I have lately seen some very beautiful specimens in the show of Irish manufactures at the Dublin Society House. I do not think they could be excelled in beauty of design or of manufacture by any other country.

1463. *Chairman.*] What period is generally given in the School of Design in the Dublin Society to the education of the pupils?—It depends a good deal upon the age of the pupil, but I do not believe that any of the pupils are beyond 18 years of age.

1464. Is there not considerable difficulty in carrying on the School of Design in the Dublin Society from the want of elementary schools of design in other parts of Ireland?—In Ireland there is no such thing as elementary schools with reference to design.

1465. Are there not some attached to Mechanics' institutions in different parts of the kingdom?—I believe there are mechanics' institutions in Cork, Belfast, and Dublin. They generally have a drawing-master attached to each, who gives lessons at a cheap rate, but as to any organized system of instruction, that is quite neglected.

1466. Is not the result, then, that the School of Design connected with the Dublin Society, instead of being, as it ought to be, a high school of design for the purpose of educating not only pupils but teachers, has virtually become a mere elementary school?—It is very much to be lamented that it has; it is only wonderful, that, with its small means, so much has been effected. £.500 a year is all that can be afforded to this department, which, after paying four masters' salaries, leaves about 75 *l.* for all other contingencies and incidental expenses.

1467. Do you think that that difficulty might be obviated by encouraging schools of design more generally throughout Ireland, connected with the general education of the country?—I should think so, but it would be of very little effect unless all the masters worked upon some regular system, and that system was still pursued and carried out in a higher degree in the Dublin Society House, and with better means.

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1468. Then you would make the present School of Design in Dublin a sort of normal school for teachers, with the view of disseminating just principles of education in art through various parts of the country?—For selected pupils that show promise in their various branches in those other schools.

1469. If that were carried into effect, do you think the objects of the Art Union Society would be considerably facilitated by obtaining a greater diffusion of knowledge and appreciation of art throughout the country?—Yes; that is what we chiefly want; but in order to show what has been effected, even under existing circumstances, I beg leave to hand in a table of the number of pupils attending the schools of the Dublin Society previous to and after the formation of the Art Union, and it will be seen that there has been a very considerable increase in that short period. See Table No. 7, furnished by the chairman of the Fine Arts' Committee, Royal Dublin Society, by which it appears that, in July 1838 (being the year previous to the formation of our society), the total number of pupils in the four schools appear to have been but 55, and the last return, made this year, shows that the schools contain no less than 213 pupils, the majority of whom are studying the higher departments of art.

1470. Mr. *B. Wall.*] When was the Hibernian Academy established, and when did it cease?—It has not ceased. The charter was granted to the Hibernian Academy in 1821, and it is still in existence.

1471. Is the Royal Irish Institution still in existence?—No, it is not.

1472. When was that first instituted, and when did it cease to exist?—I cannot state the exact date at present, but I can easily procure it.

1473. Had it a long existence?—I think about six years in active existence. It dwindled away, and finally it was broken up.

1474. In your evidence on the former day, in answer to Question 1315, you state that the exhibition of the Hibernian Academy had been gradually deteriorating, and that the Royal Irish Institution had failed in its object when your society commenced. That answer would give the impression that high art would not be readily encouraged in Ireland. Will you have the goodness to state how you reconcile the fact of the failure of those institutions with your notion that high art would be encouraged by the organization of the Art Union?—I think the failure of the Royal Irish Institution, and the deterioration of the Hibernian Academy, was merely through the great mass of the people not being sufficiently impressed with a feeling and love for art. The Royal Irish Institution, formed by a comparatively small number of noblemen and gentlemen, proposed to pay its expenses by means of its exhibitions of the old masters. Exhibitions are attended with very considerable expenses as to the removal of the pictures, and hiring careful persons to superintend them. The members of the society found that in spite of large and handsome subscriptions entered into in the first place, the exhibitions did not pay, and that they had an increasing loss each year instead of a profit. This I must think arose from the public in general not being imbued at that time with that taste for art and for visiting collections, which it is the great object of our society to instil into them, and which, to a certain degree, I think we are enabled to show has been effected by our society, from the fact of the exhibitions of the Hibernian Academy, which were a loss and a risk to its managers and the artists, being now a source of considerable profit, for which no other cause can be assigned than that our society has sprung into existence in the meantime, and rallied round the arts a vast number of persons who never gave it a thought before.

1475. Mr. *Escott.*] Are you aware whether the fine buildings with which Dublin is adorned, and which were erected towards the close of the last century, are the work of Irish architects?—Some are, and some of foreigners and of Englishmen. I believe Cassels was a German, and Gandon I think was an Englishman; Johnston, who ornamented Dublin in modern days with some of the finest buildings, was, however, an Irishman; he was the person that gave the Academy the house and exhibition rooms they at present possess, an act which our society has commemorated by a medal to his honour.

1476. Does any reason occur to you why there should have been a period of comparative decline of architectural skill as well as other arts in Ireland, since the time when those buildings were erected and the present?—I think the reason is to a certain degree obvious; the resources of the country were not so much employed within it. The time that those buildings were produced was just before the Union, when there was a great spirit of enterprise for beautifying the city

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city; and though Dublin has very much improved since that time in other respects, yet there are not those large public or private funds to be applied to the object. For instance, there being no longer a resident nobility, our noblemen's houses are all turned into hotels, shops, and stores; and whatever new houses are building, are of a very inferior class; they are building for persons of moderate incomes.

1477. *Chairman.*] Was there not also a considerable diminution in the grant to the Dublin Society, the original grant having been 10,000*l.* a year?—The grant given by the Irish Parliament was 10,000*l.* a year, and it is very much to be lamented that that was withdrawn at a time when such a reduction was most inauspicious to the advance of art, for the Dublin Society were just proceeding to lay in a most valuable stock of classified casts, which were ordered from Rome, chosen by Canova himself, and the diminution of the grant at that particular period prevented the coming of those casts to this country, which might have had a tendency to advance art to an extent we cannot calculate.

1478. Does the occurrence to which you refer relate to a recent period?—No, a much anterior period, when the first diminution of the grant took place to what it is at present.

1479. The present grant is not more than 5,000*l.* a year?—No.

1480. Mr. *Escott.*] But you think that now an improvement is taking place in these things?—Yes, if we are allowed to go on quietly, I think we shall do very well.

1481. *Chairman.*] Your prospectus states that you distribute annually engravings to members of the society. Have any complaints been made of the mode in which those engravings have been executed?—So much the contrary, that they have given the greatest satisfaction; if any of the engravings come by chance to public sale they bear very high prices. The engraving of the Blind Girl, a plain impression, has been known to fetch nine guineas at an auction.

1482. Are you in possession of any statement which would give information to the Committee of the number of engravings which have been distributed each year respectively from the commencement of the institution?—I can give the Committee a list of the engravings produced, and those in progress; the number distributed is regulated by the number of subscribers in each year.

1483. Can you submit any specimen of your engravings?—I beg leave to produce the engraving of "The Blind Girl at the Holy Well," engraved by Mr. Ryall in mezzotinto on steel, from a picture by Burton, (*producing the same*); also, "The Young Mendicant's Noviciate," from Mr. Rothwell's picture, engraved on copper by Mr. Sangster. The engraving for the year 1842 is "A Peep into Futurity," from a painting by Daniel Maclise, Royal Academician, which has been kindly lent us by Mr. Baring Wall, and which is now in the hands of the eminent engraver, Richard Golding. That for the year 1843 is "The Arran Fisherman's Drowned Child," painted by Mr. Burton, and now engraving by Mr. F. Bacon. For the year 1844 we have in hand "Belisarius," a diploma picture of Sir Martin Archer Shee, now engraving by Mr. Sangster; and in advance, for the year 1845, we have also an engraving of "The Fight Interrupted," by our countryman Mr. Mulready, Royal Academician, which is in the hands of Mr. Charles Fox, engraver. This picture has been lent us kindly by Mr. I. Sheepshanks.

1484. Mr. *B. Wall.*] Can you state how many impressions have been taken off one plate with respect to the picture you have mentioned as engraved on copper?—I believe about 150 proofs were taken off it in the first instance. Then the copper was electrotyped, and then I believe not more than 500 impressions were taken off each plate.

1485. Did you find that the electrotype engraving differed very materially from the original copper engraving?—The committee had the greatest difficulty, I should say almost impossibility, to discover any difference between them.

1486. Do you attribute that to the electrotype being applied at an early period, before many impressions had been taken off the original copper plate?—Decidedly; it was with that view to have impressions of a superior character that we applied the electrotype so early, as we were desirous that none but good impressions should be issued.

1487. Generally speaking, is it not the case that the artist asks before he is to engrave a plate whether the electrotype process is to be applied to the plate or not?—The electrotype process is so recent in its use, that there has never been, as far as we are concerned, an opportunity exactly of making this inquiry. In

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the present instance of the plate of "The Young Mendicant's Noviciate," it was part of our agreement that the artist should keep up the plate to the required number we wanted, which was about 2,400 impressions; but we thought it better to relieve the artist of that portion of the agreement, and to undergo the additional expense of the electrotype, with the view of saving time in the distribution of our plates, and also of avoiding the retouching which would be required between every two or three hundred impressions.

1488. The electrotype multiplies *ad infinitum*?—Yes. When once the matrix is taken you may take any number of plates from it.

1489. Steel engraving only multiplies in the proportion of five to one, as compared with copper?—I believe that is very nearly the proportion.

1490. That, in point of fact, is the only advantage which steel engravings have over copper?—That was the principal advantage; but I think it is generally admitted, that steel labours under a great disadvantage, of not giving the softness and beauty of tone which copper is capable of giving.

1491. Steel, in point of fact, is a modern invention as applied to engravings?—Steel has only been applied to engravings since the art has been found of softening the steel plate for the purpose of engraving, and hardening it again afterwards when finished.

1492. All the old engravings are taken off copper plates?—Yes.

1493. And the old engravings are those which fetch the highest price in the market?—Certainly.

1494. Are you not aware that steel engravings are next to unknown upon the Continent?—I believe that is the case, that they do not engrave in steel on the Continent; on the contrary, send commissions in that line to London.

1495. You state that no complaint has ever been made with regard to the impressions taken off of your engravings?—When I stated that, I did not mean to say that there might not have been a single complaint with regard to a particular impression, but I think it may be ascribed more to the carelessness of the printer than to the fault of the plate.

1496. How are your engravings distributed among your subscribers. Has the first application the best impression?—They are given in the order in which their vouchers are taken out. All our agents work without fee or reward; so, a few early impressions are put aside for the most active of our provincial assistants, as the only compliment we can pay them; but all our members get their impressions according to the number of their voucher, and the vouchers are numbered according to the priority of payment. A person that wishes for a proof on India paper takes three tickets; a person who wishes for a proof before letters takes two tickets, and the rest get their impressions in the regular order.

1497. Is there not a great difference in the impressions of the prints distributed among the holders of those single tickets?—That cannot be the case now; not taking more than five hundred off each plate, and electrotyping after only a small number have been taken off, the subscribers are certain to get impressions of good character.

1498. Does the committee adopt any rule with regard to the number of impressions taken off before the electrotype is applied, or are they guided entirely in that by the advice of the engraver himself?—They are guided in some degree by the advice of the engraver, and also by the number of proofs that are required.

1499. And the moment you have taken off a sufficient number of proofs to satisfy the demand of the subscribers the electrotype is invariably applied?—Certainly, and as soon as the members are supplied the plates are destroyed.

1500. *Chairman.*] Do you distribute casts from any of the works of sculpture to which you have adjudged premiums?—Yes; and we have given commissions in marble to those that appeared desirable.

1501. Do you think that a satisfactory mode of diffusing a love and appreciation of art?—Very much so; particularly in a branch that has been long neglected in Ireland.

1502. How long have you adopted that course?—Since the second year of our society.

1503. Have you felt any inconvenience arising from the transport of casts?—No; our members pay the expenses themselves. If we get casts from England, we pay for them to Dublin; but the members remove them at their own expense.

1504. By what circumstances is the distribution of casts limited?—It is merely at

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at the option of the committee; as many as they think would be desirable to meet a certain portion of our funds for the year.

1505. Who is entitled to receive casts?—The person to whose lot it may fall; they are drawn for in the same manner as paintings.

1506. What is the number you usually distribute?—It varies in different years; also with regard to the value of the casts. For instance, the value of the casts of Mr. M'Dowall's statues was 25*l.* a piece; others will go as low as 2*l.*, and consequently we can have a larger number of the lower price than of the higher.

1507. Have any models to which you have adjudged prizes been executed in marble?—Yes, there was one distributed last year; the group to which we gave the first prize last year was commissioned in marble by his Excellency Lord de Grey, for his residence in England; and the statue by Mr. Kirk, jun., to which we gave the second prize, was commissioned in marble by our society. We gave 100 guineas for the marble and for the casts, and I am happy to say that young Mr. Kirk appropriated this sum, so honourably obtained, to defray part of his expenses in proceeding to Italy, for the purpose of pursuing his professional studies.

1508. Have you any buildings in which you can place objects of art so executed by the orders of your society?—No, we have no buildings; our office is given to us free of expense by one of our members; in fact we save as much as we possibly can with regard to those points, in order to spend the more upon art.

1509. If there were a public building erected at the expense of the country, or by private subscription, do you think it would be likely to be soon occupied by works of art, contributed either by the society or by individuals?—I have no doubt it would; we have made, and we intend to make, several presentations to the Dublin Society, as being the only place where such works can be exhibited; but it would be a question for after consideration whether it would be desirable to give so prominent a place to the works of rising artists, to be held out as models for imitation, as to those of artists of acknowledged rank and talent in their profession.

1510. Are you aware of the arrangement made in some of the art unions in Germany, for instance in that of Munich; the having a continued exhibition going on from week to week, so that in proportion as a work is completed it is exhibited, and remains there till purchased?—Yes.

1511. Do you think that would be an advisable course to adopt in Ireland?—It would depend upon whether it was got up by artists or got up by the society. The society has hitherto kept itself clear of all exhibition expenses, with the view of reserving all its funds for purchasing. We have not the means at present of trying such a plan, nor have I considered how far it would have a good effect. It would certainly militate against the annual exhibition of the Hibernian Academy, and so far we might be injuring the permanence of that institution, which it has been our aim and object to encourage as much as possible.

1512. Is there any society formed in Dublin for the purpose of giving to artists the advantages which some other portions of the community enjoy, frequent communication with each other, good libraries, and other conveniences for the prosecution of their profession?—The Hibernian Academy have a small library; but I do not think the facilities given are at all sufficient for the wants of the profession.

1513. Do you think such an arrangement would considerably promote the interests of artists and of art?—I think it would be most desirable. The small library of the Hibernian Academy is open only once a week for two or three hours, and it requires very much better regulation.

1514. Is there not a good artistical library in the Dublin Society?—Not as yet; it is very much improving in that department; and since the formation of our society, many of our members being also members of the Dublin Society, it has received a great deal more attention. Works illustrative of foreign art have been purchased, and a properly classified collection of works of art generally is in process of being made.

1515. Do you think that the establishment of an artistical library for the use of artists would be a proper application of the public funds, the artists contributing a certain portion of the expense themselves?—I think it would be most useful; but I should mention that the library of the Dublin Society is conducted on the best and most liberal plan possible. Any respectable person can get admission to it; and it affords privileges of reading which few establishments

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hold out. Dublin is very well provided with libraries; I would rather strengthen some of those already existing than advocate the establishment of a new one.

1516. In case a Bill were introduced into Parliament exempting art unions from the operation of the lottery laws, would your society have any objection to be placed in some degree under the inspection of the Government, that is, to the extent that they should not be allowed to take advantage of that exemption until they had furnished copies of their rules and regulations to some department of the Government, together with reports annually, or as often as they were required?—So far from it, that it has been our object and aim to obtain the sanction of the authorities, and hitherto certainly we have been most successful on that point. On the first establishment of our society, we applied to Lord Fortescue, then Lord Lieutenant of Ireland, to become our patron, forwarding him at the same time our rules and regulations. His Excellency gave the subject his consideration for a whole year, and then, after seeing how we worked, he placed himself at our head. In the same way, upon the arrival of Lord de Grey in the country, we addressed him, and his reply was one of such moment that perhaps it might be as well for me to read it.

[*The same was read, as follows:*]

"Vice-Regal Lodge, 10 December 1841.

"My Lords and Gentlemen,—It is a most gratifying circumstance to me to be able to unite myself with my fellow-subjects in this country in pursuit of objects divested of party or political tendency.

"The establishment of the Royal Irish Art Union, attended with this desirable effect, affords me an opportunity of so doing, and I avail myself of it with the greatest readiness.

"I shall attend with much anxiety to the growing prosperity of your institution; and I shall derive sincere gratification from believing that I can be in any way contributory to it.

"I beg to subscribe myself,
"My Lords and Gentlemen,
"Your sincere well-wisher,
"*De Grey.*"

1517. Your society embraces persons of all classes and all religious denominations?—Yes, the leading and most influential persons in each.

1518. You have not observed any sort of party feeling in reference to either the admission of individuals or the selection of the committee?—Certainly not; that has been one of the proudest boasts of the society that a word of politics or polemics has never been uttered within its walls, and that it has promoted every species of good feeling in the country.

1519. Has that rule been adhered to with great strictness?—Certainly, particularly so in times of great excitement.

1520. Has that circumstance been beneficial in its tendency to the public feeling of the country?—It has been completely so; men united for the purpose of forwarding a common object for the public good, if in the constant habit of meeting together will naturally be led to think better of each others motives, and finding that they can act with cordiality on certain points, will not be led to act with acrimony or rancour, however exciting party spirit may be.

1521. In that point of view do you think it deserving of encouragement, independently of its influence upon art?—Particularly in a country like Ireland, where we have so few neutral grounds where all parties can meet.

1522. Do you think there has been lately in Ireland a tendency to encourage the cultivation of art and literature in reference to national subjects?—That has been strongly marked of late years, particularly in the rising of the Irish Archaiological Society, and it is remarkable to see that the men who take the lead in our own society, form in a great measure the members of literary and national societies of this kind.

1523. Do you confine yourselves solely to the encouragement of native artists?—No; in that we differ from the society from which we took our principal rules, that is the Scottish Society. We made it a fundamental rule that there should be no exclusive spirit in the choice of works; that merit should be the only criterion. I am glad to see that there is a likelihood of the spread of a better spirit in this respect in Scotland; they should not hesitate a moment to get rid of this apparent narrowness of feeling, which in the end will be very prejudicial to their society, and to the interests of art.

1524. At the same time, you feel a preference for subjects connected with national

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national manners and history?—It would depend altogether upon the merits of the work itself. Of course a local committee to a great degree will be inclined to favour, and best able to appreciate rising merit, and also art, with reference to the local institutions of the country; but we have never done so upon that score alone; we have taken the originality and merit of the work itself as the first consideration.

1525. Have you heard any complaint made either against art unions generally, or against the Art Union of Dublin in particular, with reference to the management of the funds of the institution, and especially to their giving a sum for the copyright to one of the artists to whom a prize had been adjudged?—I have heard that our giving the sum of 100*l.* to Mr. Burton for the copyright of his picture, "The Arran Fisherman's Drowned Child," was objected to in a paper connected with the fine arts, called "The Art Union." The best answer to give to that is by reading a passage in the Report, which shows the reasons of our giving this sum to Mr. Burton. We had in our first year previously obtained from Mr. Burton the subject of "The Blind Girl at the Holy Well," free of all expense, the popularity of which tended not a little to enhance our funds and the object of the society. For our fourth year we were in some degree at a loss for a subject for engraving, and it was thought that as "The Arran Fisherman's Drowned Child" was very popular, and had attracted great public attention, it would be the means of increasing the powers of the society, by greatly extending its funds. But in applying to Mr. Burton a second time for the subject for an engraving, we did not think that, as a rich society, we could properly take the work of a young man who had many claims on his time and exertions without giving him some substantial mark of the obligation we lay under, and the committee came to the resolution of awarding him 100*l.* for the copyright of this work, and for his superintendence during the progress of its engraving. I am sure that under these circumstances the Committee will not consider this rumour or charge of jobbing against our committee as a substantial one, for it is very strongly our opinion that if we held out much higher sums as an inducement to other artists to bring forth works of a high class of originality of conception, that so far from being attributable to jobbing, it would have a very great effect upon the producing of works of a high class and character.

1526. Mr. *R. Colborne.*] Was this generally known by your subscribers?—It was known most publicly; it was put forth in our Report at a general meeting, and so far from there being any objection, it was received with the greatest cheering, and tended very much to increase our funds for the year.

1527. *Chairman.*] Have you any suggestions to offer to the Committee for the improvement of Art Unions, so as to render them more subservient to the general interests of art?—I have not turned the matter generally in my mind, except with the view which I mentioned before, of carrying the proposition of Sir Martin Shee into effect. But if the Committee will permit me, previously to the close of the inquiry, I will submit any ideas that may arise to my mind that may be thought useful.

1528. Has any complaint been made on the part of engravers and publishers of the operations and effects of your society?—I have been surprised to hear that complaints and charges should principally arise from that quarter; for, as far as I can learn of the effect of the operations of our society, it has tended very materially to their advantage. Except with a few individuals, a collection of engravings was scarcely known in Ireland; so that since the formation of our society almost a new field of enterprise has been opened to printsellers and publishers. Some that we have heard of as opposing art unions have themselves taken very large advantage of this increased spread of feeling in favour of art. I have heard that publishers, who never before thought of soliciting subscribers for their plates in Ireland, have of late years sent over works they meant to engrave to our own agents, and have obtained a list of our subscribers, and have sent free tickets round to them all, and have induced an immense number to subscribe to works of the price of from four to ten guineas a plate. I have myself been surprised how such a number of persons, who never thought of contributing to art before, should have given their names and their money to those private enterprises. I am pretty certain that but for our society those persons could not have had hopes of obtaining hardly a single subscriber; and I am very much surprised, under such circumstances, at their using their

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influence in what I may call cutting down the very branch upon which they are sitting, The diffusion of our plates has been the means of selling a vast number of plates got up by private enterprise. There has been scarce a plate issued by the Art Union that has not required a sort of *pendant*, or match. I have known many of our subscribers selecting from modern works, as nearly as they could get, something similar to ornament their rooms; and on the whole, it has given a surprising impulse to private enterprise in the way of engraving.

1529. Has it also encouraged different trades connected with, and dependent upon engraving, such as frame makers?—Yes.

1530. Has that been considerably the case in Ireland?—To a surprising extent. Take for instance our first engraving, of which there were upwards of 1,200 impressions issued. They were almost all framed, and with frames of a costly character; I should take them to average from two guineas to three guineas; so that that engraving must alone have circulated about 3,000*l.* in the country in that way, a circulation every year increasing and likely to increase.

1531. You are aware that frames may be made objects of considerable artistical embellishment?—Yes; some of the frames have had national emblems run through them.

1532. Have you heard any complaint generally in Ireland, on the part of artists or the public, with reference to the influence of the Art Union in Ireland?—No; so far from it, that they look upon it as the main stay of art. All the artists and societies connectly directly or indirectly with art in Ireland have petitioned Parliament most strongly in our favour; for instance, the Royal Hibernian Academy, the Royal Dublin Society, the Royal Institute of Architects and the Society of Irish Artists in Dublin, besides the literary and fine arts societies in Cork, Limerick, Belfast, Waterford, &c. &c.

1533. Are the artists suffering much from the present interruption of the operations of the Art Union?—That can best be shown by the tabular view I have exhibited; from which it appears that the exhibitions have very much deteriorated as to the sums received by artists for the admission of the public; and also, they must otherwise suffer severely; for after having worked the whole year, any hopes that they have formed of disposing of their works have, to a certain degree, been thrown over by the late proceedings with reference to art unions, for private patronage, although better, is still very inconsiderable.

1534. Do you think that a wholesome state of art which requires a stimulus of this extraordinary kind to keep it in existence?—I do not think it a stimulus of an extraordinary kind, a mere small subscription among a large class who never before thought of giving their attention to the subject; it is the usual way that all societies, whether religious or scientific, are managed.

1535. Do you think that art would not be more certainly, equally, and permanently encouraged by leaving it to the natural operation of public patronage?—But we have no natural operation; we have no public patronage.

1536. You consider the Art Union of Dublin principally of advantage as creating a taste which will lead to individual patronage?—Yes; which it has done to a great degree already.

1537. Do you think that art, like many other objects of benefit to society, requires more than ordinary exertion at the outset, in order to give it a tolerable chance of duration?—That very great exertion is required in Ireland there is no doubt, for it has been up-hill work as yet; but every day it was going on more smoothly. This temporary check has however caused very great depression in Ireland; the Legislature it is hoped will therefore, in its wisdom, take any steps that may be thought necessary for placing these institutions on a firmer and better basis, with as little delay as may be necessary. There is nothing more easily destroyed than an institution like this, in which the managers have no personal interest, or from which they can derive no possible personal advantage; the only question is, if done away, what substitute so cheap, so simple, and so efficacious for diffusing a more genial taste for art can be supplied for that which the people have originated, and are working for the improvement of themselves, and for public purposes.

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Lunæ, 1° *die Julii*, 1844.

MEMBERS PRESENT.

Mr. Ridley Colborne.	Mr. M'Geachy.
Mr. Escott.	Mr. Baring Wall.
Mr. Ewart.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

James Fahey, Esq. called in; and Examined.

James Fahey, Esq. 1 July 1844.

1538. *Chairman.*] HOW are you connected with the arts of England?—I am a landscape painter and a member of the New Society of Painters in Water Colours.

1539. Do you hold any situation in that society?—I am secretary to the society.

1540. The New Society of Painters in Water Colours?—Yes.

1541. During what period have you been secretary to that society?—Upwards of eight years.

1542. Do you hold any other situation connected with the arts?—Yes, honorary secretary to the Institute of the Fine Arts.

1543. What is the object of that institution?—Its object is to endeavour to do for the arts that which the Royal Institution does for science and literature; to bring artists together, and by associating them with men eminent in rank, in literature, or science, by mutual information to advance the objects of art, by a general knowledge of its principles.

1544. How long has that institute continued in existence?—It has been established about two years and a half.

1545. Are the members of it numerous?—They are upwards of 350.

1546. You are acquainted, generally speaking, with the opinions of the artists who compose that institution?—With the opinions of a great number of them, I am.

1547. Are you acquainted with the members of the committee of the Art Union of London?—I am acquainted with several of the members, not many of them intimately, and perhaps I ought not to say several.

1548. Are you acquainted with the members of any other institution of a similar kind in England?—No, none.

1549. Are you acquainted with the Manchester Institution, for instance?—I have communications from Manchester, but I am not personally acquainted either with the secretary or members.

1550. What is the nature of the Manchester Association for the promotion of the Fine Arts?—The objects are similar to the Art Union of London; they were differently constituted in the beginning, but they last year altered their principle of operations, and allowed the prizeholders to select the prizes for themselves instead of their being selected by a committee; they found it necessary to alter that system.

1551. Did they give any reasons for so altering their constitution?—It appeared to be the opinion of the majority of the members that it would advance their interests; I have not any specific reason for their doing so, but it appears that the association has increased very much within the last year.

1552. Since they have made that change?—Yes; the distribution of prizes in 1841 was 529*l.* 4*s.*; in 1842, 511*l.*; in 1843, 342*l.*; at present their proceedings are stopped in obedience to the command that has been issued, but they

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they had allotted at their general meeting, which was held immediately preceding, a sum of 620*l.* for the pictures of the present year.

1553. What is the constitution of that Association for the promotion of the Fine Arts?—I have a report that I will hand in. (*A Paper was handed in.*)

1554. What is the general opinion of the society of which you are secretary of the influence of the Art Union, as far as you could collect it?—It is considered very beneficial.

1555. Can you give any evidence of that opinion?—Yes, I have a statement here, which I will hand in (*a Paper was handed in*), and which will show the progress that has been made in this society.

1556. With reference to what?—With reference to its advancement as a society, and the improvement of the pictures exhibited.

1557. Do you attribute that to the influence of the Art Union?—In a great measure, but not wholly so, because private patronage has kept pace with the Art Union.

1558. You are quite sure it is attributable to the Art Union?—Yes, because it is an extra inducement to members to paint up to our exhibition; members only are allowed to exhibit at it. The greater certainty of sales which it creates, is an extra incentive to the artist to work and produce better pictures.

1559. The members of that institution have presented a petition to the House of Commons, have they not?—Yes, and to the House of Lords.

1560. Were the signatures numerous?—They comprised the whole of the members of the society resident in London, and also some in the country.

1561. Are there many members of the Royal Academy members also of the Fine Arts Institute?—Yes, some few members.

1562. Have they expressed their opinion in concurrence with the opinion of the other members, relative to the benefit of art unions?—Yes; in the petition that was sent into The House. Do you refer to the petition of the Institute of the Fine Arts, or the petition only of the New Society of Painters in Water Colours?

1563. The petition of the Institute of the Fine Arts?—There were upwards of thirty members of the Royal Academy, as far as my memory allows me to state, who signed that petition; it was a petition not merely of the members of the Institute, but the artists generally.

1564. Mr. *B. Wall.*] You stated it was signed by 300; you do not mean it was 300 members of the Institute, but artists altogether?—I stated in the beginning there were about 350 members of the Institute, but that did not apply to the number who signed the petition that went in from the Institute, which was signed by 457 artists.

1565. How were the numbers composed; were they composed merely of members of the Institute, or were there other gentlemen connected with the fine arts in this country?—The general meeting was called at the instance of the Institute, and they invited the co-operation of all artists, of every society; it was very numerously attended, both by its own, and the members of all other societies. The Institute is composed of the members of every society of artists in the United Kingdom.

1566. Then, as I understand you, the whole body that composed the Institute, did not sign the petition?—It did not follow the whole would.

1567. Was there any difference of opinion among the members of the Institute with regard to the propriety of that petition?—None at all; they were unanimous in that.

1568. When you say they were unanimous, you judge of that fact from no difference of opinion having been stated; not from the fact of their having all signed the petition?—Just so.

1569. *Chairman.*] The expression of opinion which appears in their petition, and the proceedings at their meeting, were confined to the benefits derivable from art unions generally, without any decision upon the best mode of conducting those art unions?—Generally speaking, art unions conducted on a plan similar to that of the Art Union of London; the resolutions of the meeting amount only to that.

1570. It is an expression of approbation of the particular mode adopted by

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by the Art Union of London?—Yes, in contradistinction to private art unions, art unions got up for the individual advantage of any one person.

1571. Not in contradistinction to the mode in which the Scottish Art Union and the Dublin Art Union are conducted?—That was not discussed.

1572. That they consider to be an open question?—Yes.

1573. You draw the distinction between a body and an individual, as I understand you?—Yes, conducted for the benefit of art generally, and not for the emolument of any particular person.

1574. Is there not a considerable difference of opinion upon the best mode of conducting art unions among your body?—There has been a good deal of difference of opinion upon the subject.

1575. You stated you considered art unions to be of great benefit to the arts, and you gave, as evidence, that the artists of your body had been induced to paint a greater number of pictures than they otherwise would have been induced to do; do you consider that a beneficial result, forcing, as it were, the productions of art?—I did not mean a greater number merely, but a higher class of pictures. Our numbers show very little difference in various years, but the quality of the pictures is what I was alluding to more particularly.

1576. Is more time and attention thus given to the production of works of art than would otherwise have been the case?—Yes, certainly.

1577. What has been the inducement to give more time and attention?—It has been that the artists who were before compelled to seek employment, or to seek to make money in other ways, have since the greater certainty of sale been induced to devote their time to painting better pictures, on the greater chance of their selling.

1578. Do you extend that observation to other branches of the fine arts; to sculpture, for instance?—I am not prepared to speak beyond the New Society of Painters in Water Colours; that is the society upon which I made the observation more particularly, because I have watched its progress.

1579. Mr. *Ewart.*] Do you think that the demand which has been created by the Art Union can be sustained, and is likely to be sustained by the public?—I see no reason for doubting it, inasmuch as it has hitherto been sustained, and has increased.

1580. It is not a forced demand, which is out of proportion to the increasing demand for art on the part of the public?—I have always stated that it gave me more pleasure to see the Art Union going on at the rate it was, than if they had doubled their numbers yearly; because I considered that would be a forced demand.

1581. It has gone on, as you think, in a fair proportion to the demand by the public, and is likely to be sustained by the demand of the public?—I see no reason to doubt it.

1582. *Chairman.*] Do you think the character of the paintings exhibited has been raised since the formation of the Art Union?—I can speak most positively to it as regards our own society.

1583. Mr. *Ewart.*] You say the character of your pictures has been raised?—Yes.

1584. Will you more particularly explain the term, the character of the pictures has been raised?—The artists have been induced to paint a larger and a higher class of pictures.

1585. *Chairman.*] Do you apply the word higher class to a higher class of art; for instance, to historic painting, or paintings approaching the historic, in contradistinction to subjects of domestic life; or do you apply it to a more elaborate and careful treatment of less elevated subjects?—It has induced artists that were competent to paint a higher class of picture, in the true meaning of the term, namely, more historical subjects and Scripture subjects.

1586. Mr. *B. Wall.*] Do you think that that is the great advantage of water colour drawing?—I think it must be the same in water colours as it is in oil; the difference is only the medium in which it is painted. We have the cartoons of Raffaelle in water colours.

1587. *Chairman.*] Nothing of that size has been attempted in water colours in this country?—No. We find one great obstacle to that to be the glazing of them. It is necessary that all pictures should be framed and glazed that are sent in for exhibition.

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1588. The cartoons have not been glazed, but they have stood tolerably well the effect of time?—Yes; but I was merely speaking of the regulations of our society sending in pictures.

1589. Do you think individuals would purchase water colour paintings of that size?—No, I think they would not.

1590. Mr. *Escott.*] How long has the New Society of Painters in Water Colours been established?—This is the tenth year.

1591. Was it not originally chiefly composed of young artists?—Yes.

1592. Is it not the probable effect of such a society, independent of art unions, that the artists composing it should improve in their works in the course of 10 years?—Yes; the probability certainly was they would improve; but the great inducement to improvement is the reward a man receives for his labour.

1593. Mr. *B. Wall.*] Are not all the best pictures in the exhibition sold within the first week after it is opened?—I should be very happy to say that it was so; but the fact is, that the best pictures very often remain hung up on the walls unsold.

1594. Even with the assistance of the Art Union?—I have not, at any rate, attributed the falling off to that cause.

1595. Mr. *Escott.*] Has the sale been much worse this year than it has hitherto been?—The sale has not been so much worse this year as the difference of the Art Union would make in it; but still it is very much below the sales of the year before.

1596. Then the sale began to fall off last year?—We sold less last year, as I believe every exhibition did in London.

1597. Mr. *Ewart.*] What do you attribute that to?—There are a great many causes to be assigned for it. I think one cause was, the income tax did operate upon it very materially.

1598. Was it the distress that was generally prevailing throughout the country at that time?—That might bear part of it; but I do not think the distress was such as would be likely to affect purchasers at an exhibition.

1599. Mr. *Escott.*] Was there the same degree of feeling in respect of it as there was in other exhibitions?—I do not know.

1600. Do not you think the income tax, if it affected the sale at one, would have affected the sale at the others?—Yes.

1601. Mr. *Ewart.*] The sale this year is better than the last?—Yes, in proportion, it is better than the last, if we compare it with the state of the society last year at the same time; up to the same period last year we had sold more to the members of the several art unions; the private sales this year have increased.

1602. Do you think that the suspension of the Art Union has done injury to your institution?—I am certain of it.

1603. Mr. *Escott.*] How long have you yourself exhibited in the New Society of Painters in Water Colours?—Ever since its establishment, as one of its original members.

1604. Has it fallen to your lot to have many of your pictures purchased by the prizeholders in the Art Union?—Yes, a few.

1605. How many?—Perhaps I may have sold about three or four to them.

1606. Can you tell me the highest price you have got for one of your pictures from the subscribers to the Art Union?—Forty guineas.

1607. What picture was that?—It was a subject from Waverley; a view from the battlements of Stirling Castle, with the garrison firing on Balmawhapple's party, as he passed.

1608. Have you ever seen pictures that have been bought by the subscribers to the Art Union from your society, that in your opinion, as a judge of art, sold very far beyond their value?—No.

1609. If you had seen such an effect produced by the Art Union, would you not think that such an effect was prejudicial to art?—No; if it were only a solitary instance, I should not.

1610. But if you saw the frequent occurrence of such instances?—If I saw it was frequently the case, I should certainly think it was injurious.

1611. Have you looked upon the catalogue of any of the sales to subscribers to art unions, containing the pictures which have been sold to the subscribers of art unions at the different art unions?—I have seen the various exhibitions of the Art Union itself.

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1612. Did you know what had been given for each picture?—Not all of them; they were not priced, except in the end of the catalogue.

1613. Have you, in looking at the end of the catalogue, compared in your own mind the prices which you saw affixed to the picture with the merits of the picture?—No, I never took any particular notice of that.

1614. Do you not think it is a very important point, with reference to the advantage or disadvantage of art unions?—Yes; but I think the prices of the pictures are sure to regulate themselves. A man would not send in to a society a picture at a very much higher price than the value of it, because he does not send it in for the mere purpose of being sold to an art union, but he sends it in for general exhibition.

1615. Do you think it would tend to a better selection of pictures if the committee selected instead of the subscribers?—I think that would be a very doubtful question.

1616. Do you not think, in point of fact, that a great majority of the subscribers are so deficient in judging of the merits of works of art, as to make it probable that they would make a very bad selection for themselves?—I have generally found that subscribers or prizeholders do not merely depend on their own judgment, more especially if they have a picture of any value to select; but they visit the gallery again and again, and they are sure to bring some persons who are competent judges, to assist in the choice, if they are not.

1617. Mr. *Ewart.*] Do you not think it is a good thing to habituate the public to judge in that way, and to assist themselves by the advice of artists, so that by degrees they become judges of art themselves?—It strikes me to be the only way of educating them.

1618. *Chairman.*] Have you had an opportunity of comparing the selections made under that arrangement with the selections made by a committee?—No; I have never had the opportunity of comparing that with the selections made by a committee; but I have heard great dissatisfaction, at various times, expressed when selections have been made by committees.

1619. Mr. *M'Geachy.*] In what particular art union have you heard that?—I have heard that spoken of, not merely applying to one, but to several. You will find there was an association formed in London on that principle before the establishment of the Art Union of London, which failed.

1620. Do you suppose it failed in consequence of its being based upon that principle?—I have very little doubt that was the cause of its failure, because although that was first established by some two years, yet still it dropped, and the Art Union of London flourished.

1621. Mr. *R. Colborne.*] Do you think the prizeholders are determined in the selection of their pictures at all from the remarks in the public newspapers?—Yes, I think so.

1622. Did you ever see a good critique on any exhibition in a public newspaper?—Yes.

1623. Mr. *Escott.*] Have you seen the critique on the exhibition in Westminster-hall in the Times newspaper of this morning?—No; I make a point of not reading critiques upon exhibitions before I have visited the exhibition myself.

1624. Mr. *Ewart.*] Do you think the critiques upon art in the periodical press have improved within your recollection?—Certainly they have.

1625. Mr. *Escott.*] Have you not in some of their performances seen the very worst works in the exhibition praised, and the very best entirely left out or cast in the shade?—I do not know that I can say the very worst; I had rather not apply the term "worst" in this case. I have seen paintings of very high excellence left out of the critique altogether.

1626. Mr. *B. Wall.*] Do you not think that in the Art Union and other papers specifically devoted to art, that articles of great utility and of sound criticism very often appear?—I would rather not give an opinion upon that matter; it would be very invidious in me to make an observation, under the peculiar circumstances.

1627. Mr. *R. Colborne.*] Is it not a general feeling among artists that their works are rather unfairly treated in these newspaper critiques?—It is so.

1628. Mr. *Ewart.*] Reverting to the subject you were speaking of before, do you think that an individual prizeholder, choosing for himself, would consider

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it for his interest to take good advice, and, in fact, if possible to have a really good picture?—I think so decidedly; there is no question of it.

1629. Do you think that the system which has been adopted by the London Art Union has on the whole answered, and that good pictures have been to a great extent selected by the prizeholders?—I think the exhibition of the prizes of the Art Union of London is one of the strongest tests that we can have that the taste of the people is improving, because I think that the exhibition of last year was decidedly better than previous years; consequently the taste of the public generally must be improving, inasmuch as they are not the same parties that select each year.

1630. You think that the principle of direct representation, in fact, is better on the part of the shareholders acting individually for themselves, than deputing it to a committee to choose for them?—I think that gives an opportunity of forming a criterion of the public taste more than the other, and is calculated to give greater satisfaction to the prizeholders themselves.

1631. Do you think, on the whole, it more elicits public taste?—I do.

1632. Mr. *B. Wall.*] It would be equally desirable, would it not, for the prizeholder to select well, whether it were a matter of speculation or of taste?—I think so; I think it is equally his interest, and equally the interest of the artists, that he should select well.

1633. *Chairman.*] You stated in the case of individual selection it is not unusual for the person who holds a prize to recur to the advice of a person better informed upon the subject than himself?—Yes.

1634. Are you of opinion that in case an individual is not a person of much information, he is liable to make a mistake in choosing a person to advise him?—I have not found that so much the case, because if the person of whom the information is sought is himself incompetent, he generally gets the assistance of some one else, because his taste would be called in question if he were to select.

1635. Does it not then come to this, that in the case of individual selection, the individual, if not a person of taste and information in art, is obliged to delegate to another the choice of his painting?—Yes; in some degree it does, certainly.

1636. Would it not be more advisable that this choice should be confided, instead of to one, to more than one person, well qualified to give such advice?—The principal objection which I see would be this, and I think it would affect the interest of the Art Union very much. If a man having a prize goes into an exhibition, he selects a subject more to his own taste; and, consequently, after he has got the advice of his friend, and so on, he has a picture he likes, and consonant with his own feelings; but if chosen for him by a committee, the possibility is that he might have a thing quite contrary to his taste, under that arrangement.

1637. That objection applies to the peculiar taste of the individual prizeholder, but does not apply to the qualifications of the members of the committee to select judiciously?—Certainly.

1638. You think then that a committee is quite as well qualified to select judiciously as the friend or friends whom the individual would recur to?—It would so much depend upon the constitution of the committee.

1639. It depends then upon the constitution of the committee; if the committee were chosen fairly, at a meeting of the subscribers of the Art Union, liable to be removed in case of incompetency or abuse of power by periodical, say annual election, do you not believe that a number of persons, well qualified and competent, would be obtained for the acting committees in art unions as well as in the case of other bodies where a similar constitution prevails?—It appears to me if that were the case, it would be putting the opinions of the committee, which could not be a very great number, I imagine, in competition with the opinions of the people generally, and those whom they might call in to their assistance; it would be a question between the relative opinions of the committee appointed and of the public generally.

1640. That would be the effect in case the committee were self-chosen, but if the committee were chosen by the public, they would become in fact the representatives of the public, and the opinions of the public; and therefore there could be no more objection against such a committee than against any number of friends whom any individual prizeholder might choose?—I think if they were incompetent

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tent to choose their friends, they would in all probability make an incompetent choice of the committee.

1641. Incompetence would be less likely to exist by a greater number coming together to choose such committee, than if the choice were left to any one individual?—Yes, certainly.

1642. Mr. *Ewart.*] Do you think that the appointment of this intermediate body between the person choosing and the thing chosen is or is not liable to abuse, arising from partiality and various other improper motives?—I think most assuredly it is open to a great many objections on that ground.

1643. These are a sort of screens between the public and the thing on which the public are to decide; although they may very often be useful, they are very often available to purposes of corruption?—There is no question about it.

1644. *Chairman.*] You think that it is to such a case, or the possibility of it, that the objection is applied; can you give the Committee any instance of such charge having been made?—I can mention instances where selections had been made by committees which had given great dissatisfaction to artists exhibiting there.

1645. What instances were they?—I am not prepared to substantiate this perhaps from evidence myself, but I had a conversation with a member of the Royal Hibernian Academy, and he stated to me he considered the selections by that committee were frequently conducted with partiality, and that the pictures of non-professional exhibitors had been selected to the prejudice of the professional artists.

1646. Are you acquainted with any other instance besides that?—I know an instance in which a picture was selected from the association in Edinburgh, adjudged as a prize to a party, who happening to be a man knowing more about art than the majority of persons, discarded the picture altogether. It was a prize of from about 30*l.* to 40*l.*, and he sent it to a sale.

1647. Are you aware that the same objection may not equally lie against the selection by individuals, from individuals taking paintings that are of an inferior order to others which may happen to be in the same exhibition?—I think the objection might apply there, but it could not apply in this particular case, inasmuch as the individual himself was a good judge of art, and the committee had selected a picture that a man of taste would not retain.

1648. Suppose a prize were to fall to a person of very inferior information, such would not be the case?—Certainly.

1649. If that person were to select from his own unaided judgment, as might be the case, is it unlikely he would select an inferior painting, of whatever class it might be. Do you not think that such selection would be, instead of an advantage, an injury to art?—Yes, if those cases were numerous, I think it would.

1650. Mr. *B. Wall.*] But you think it would be the exception to the general rule?—I think it would be the exception to the general rule.

1651. If pictures are to be selected by a committee, would you recommend the committee to consist of amateurs or artists?—I am scarcely prepared to answer the question, so much difference of opinion is there upon the subject. I cannot see how you can possibly obtain the assistance of artists who can be disinterested in the matter, because every man would be liable to have a picture of his own to dispose of.

1652. *Chairman.*] Are not artists very much guided by the immediate character of their own pursuits and their own class of paintings?—I do not think they are to a very great extent.

1653. Mr. *B. Wall.*] Is not a jury of amateurs equally uncertain?—I think so.

1654. Mr. *Ewart.*] If it is difficult to have a jury of disinterested artists, is it not difficult also to find a good jury of competent amateurs?—I think so; and the greater difficulty is in the selection.

1655. On the whole, you seem to be of opinion that it is more expedient to leave it to the bare interest of the prizeholder to select his picture?—Yes.

1656. *Chairman.*] I think you stated that one of your objections to allow a committee to choose was the difficulty of pleasing the particular taste of the individual prizeholder?—Yes.

1657. Do you think that difficulty might in any degree be obviated by prizes being selected by a committee of selection, of the highest excellence in each class, in history, landscape, &c. &c., and then allowing the prizeholder to select from

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from that class which he preferred, thus giving him the advantage of the opinion of a committee presumed to be well qualified for the task as to the merits of each picture?—You mean, the committee selecting a larger number of pictures than would be required for the prizes, in order to allow the prizeholder to select from?

1658. Yes.—That appears to me to be the nearest approach to anything I myself should like to see in a committeé; but I think even then it would be drawing a very invidious distinction.

1659. It would answer the objections I have just heard you make, that an individual might be compelled to take a painting not in harmony with his taste and convenience?—It would do that more than anything else I have seen. I do not know, even then, whether it interferes with the individual taste of a man, in looking out and selecting the picture.

1660. The committee of the London Art Union is not an elected committee, but the vacancies are filled up, in proportion as they occur, by the committee itself?—Yes, because the committee of the London Art Union I consider to be the society; the others are only subscribers, persons who term themselves members of the Art Union of London; but it appears to me they are merely subscribers to it.

1661. That would enhance the difficulty of obtaining a committee in harmony with the wishes of the subscribers at large?—Yes.

1662. Do you think it would be exposed to a greater chance of corruption?—Yes, I think so.

1663. Do you think there would be a sufficient check if it were selected from the body at large?—I do not think they are competent.

1664. From what class of artists have the prize paintings been selected?—From all classes: from the highest man in the profession to those only just merging into life.

1665. Do you think this system of Art Union encouragement has interfered with private patronage in any manner?—No, it has not in our own society; the increase of private patronage has gone on gradually, as well as the purchases made by the Art Union, and there is rather a singular fact, perhaps, connected with that, that last year when the Art Union purchases in our gallery sunk below that of the year before, the purchases also of private parties sunk below that of the year before.

1666. Is it in your power to give the Committee any statement of the proportion of encouragement given by art unions to the encouragement given by private patronage, in your own society, for instance?—Yes, in 1836 there was no purchase of the Art Union, it was the year before its establishment. The total amount of sales in the gallery in 1836 was 333*l.* 10*s.*; in 1837 it was 310*l.* 16*s.*, and the amount of the Art Union purchases was 35 *l.*, leaving 275*l.* 16 *s.*, of which 2 *l.* 12 *s.* was added by the prizeholders; therefore it was as 35*l.* to 275*l.* 16 *s.* In 1838 it was 384 *l.* 14*s.*: the Art Union was 50 *l.*, the private purchase 334 *l.* 14 *s.*, of which 5 *l.* was added by the prizeholder. In 1839 it was 739*l.* 1*s.* 6*d.*; the Art Union then was 90*l.*, leaving 649*l.* 1 *s.* 6*d.*, of which 21 *l.* 15*s.* was added by the prizeholder. Then in 1840 it was 702 *l.* 10*s.* 6*d.*, the Art Union 20*l.*, leaving 742 *l.* 10 *s.* 6 *d.*, of which 2 *l.* was added by the prizeholder. In 1841 it was 1,277 *l.* 12*s.*, the Art Union was 530*l.*, leaving 747 *l.* 12*s.*, of which 56*l.* 2*s.* was added by the prizeholder. In 1842 it was 1,990*l.* 14 *s.*, the Art Union 730 *l.*, leaving 1,260*l.* 14*s.*, of which 136 *l.* 7*s.* was added by the prizeholder. In 1843 it was 1,377 *l.* 0 *s.* 6 *d.*; the Art Union was 595 *l.*, leaving 782 *l.* 0 *s.* 6 *d.*: I suppose that year nothing was added by the prizeholder, as I have nothing down.

1667. Have you any statement of the purchases made previously to the establishment of the Art Union?—Yes, I have given the statement in the year 1836, which was the year previous.

1668. Mr. *B. Wall.*] Does it ever happen that the prices of pictures alter during the exhibition?—No; there is a special clause against that; it is provided for in the regulations.

1669. Was that provision introduced in consequence of the fact having occurred?—I believe so.

1670. *Chairman.*] It has been stated to the Committee, however beneficial art unions may have been in the encouragement of painting and sculpture, they have interfered injuriously with the print trade; what is your opinion as to the accuracy of that allegation?—I cannot imagine that anything which would create a demand

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a demand for an article, could interfere with the parties vending it; because if an increased taste for it by the public was spread, so also would the demand, in all probability, spread. I should attribute that rather to other causes than to the interference of the art unions.

1671. You are aware of such a charge having been made?—Yes.

1672. In reference to your former statement regarding the increase of purchases through private patronage in the case of the Water Colour Exhibition, are you enabled, by any information you have received, to state that you believe a similar improvement has occurred in the case of other exhibitions?—Yes, I think so; I think if you look round the Academy, you will find it the case as well as in other societies. The cause that I would ascribe the falling off in the print trade to, if there be any, would be to the practice of the trade itself.

1673. Mr. *Escott.*] Are you aware that there is a great difference among other eminent painters in water colours in opinion as to the merit of art unions generally?—A great difference among painters in water colours?

1674. Yes.—No, I am not.

1675. Are you not aware that there are many very eminent men, painters in waters colours, who disapprove of art unions?—No.

1676. Do you mean to say they are generally approved?—I do not know, as far as my own individual experience goes, a single instance of a painter in water colours being averse to art unions.

1677. Are you personally acquainted with the most eminent painters in water colours?—I am with a great many of them; perhaps more with the members of our own society than with the members of others.

1678. Who is the most eminent man in your society?—Mr. Warren is the president, and Mr. Duncan is the vice-president.

1679. Have you heard what their opinions are upon the subject?—Yes.

1680. Are they both favourable to the continuance of art unions?—Decidedly so; they both paint in different styles.

1681. Do you know many of the members of the other Water Colour Society?—Not a great many of them.

1682. Can you inform the Committee whether the opinions of the most eminent men of the other Water Colour Society are favourable or otherwise to art unions?—I cannot give an opinion, because I am not sufficiently in possession of the facts.

1683. Who do you consider the most eminent water colour painter of the present day?—I should mention the president of our own society, Mr. Warren.

1684. Does Mr. Warren paint landscapes as well as other subjects?—Very seldom; but he can paint them.

1685. Who is the most eminent water colour landscape painter of the present day?—I think I cannot do otherwise than mention the vice-president, Mr. Duncan.

1686. And you consider him the most eminent water colour landscape painter, not only in your society, but in London?—I would rather not give an opinion of the merits of members of any other society than our own, because it would appear very invidious to do so.

1687. *Chairman.*] Returning to the question of the effect of art unions upon the extension and improvements of engraving, do you admit the justice of the imputation, that the Art Union of London has not published engravings which are likely to improve the taste of the public to any very high degree, or to benefit the artists who apply their talents to engraving. Do you think either of those two charges are established?—I think the plates that have been issued by the Art Union of London reflect great credit on the committee, in the improved taste they manifest year after year.

1688. Mr. *B. Wall.*] How upon the committee?—The committee, in selecting such plates as Mulready's Convalescent, and having it engraved by Doo, show, by the selection of the painter and the engraver, that the plate they intend to issue is an improvement.

1689. You mean, then, with regard to the picture itself, and with regard to the merit of the engraver who is to engrave the picture, that credit is reflected on the committee?—Yes, in the selection.

1690. Are you not aware that complaints have been made upon the subject of the engravings that have been issued by the Art Union of London?—Quite so; and my observation rather tended to show the improvement that was now

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taking place in the issue of their engravings, than as claiming merit to them for their early ones.

1691. To what cause do you attribute that improvement?—To the increased power the committee now possess in funds, and so on. It must be remembered that, in the early establishment of the society, they were without funds; the plates had to be provided to meet the demands of the subscribers as soon as they possibly could after the distribution of the painting; and to meet that demand they were induced to adopt perhaps a lower style of engraving than that which they have now adopted, when they have funds to engage parties to engrave plates that will not be distributed to the subscribers for some two or three years hence.

1692. Does not the high or low state of the engraving depend more upon the number of impressions to be distributed than on its being prepared any length of time before they are distributed?—I think it would not affect the value of the engraving as a work of art, but it would affect its market price. It would affect it as a matter of money, but would not affect it as a matter of art.

1693. Are not the highest prices invariably given for those engravings that may be considered as engravings of the highest art?—As compared with what style of art?

1694. My question is, whether those engravings that fetch the highest prices are not invariably engravings from pictures of the highest art?—No, not with regard to the highest style of engraving. The time that a line engraving occupies is so much greater than any other style, that a line engraver, although he may be paid a much higher price than would be paid for any other style of engraving, would still earn very much less money at it.

1695. In short, the art of engraving is one that cannot be considered entirely with reference to its cheapness and circulation?—Certainly not.

1696. *Chairman.*] In case a material were to be adopted for engraving that would allow a great number of copies to be struck off, do you not think, even if those copies were sold at a lower rate, the amount would still be sufficiently great to enable a committee to give a large sum for the engraving?—Yes, I think it would allow the committee to give a large sum; but it is the great numbers that are issued that depreciate them in the eyes of the public; hence it is, if there be any, I attribute the depreciation of engraving altogether. It was formerly a practice to issue a very limited number of proof impressions, proofs before letters, proofs with open letters, and prints; therefore these bore a relative value with each other, as perhaps the proof would bear the proportion of twenty to ten; but in consequence of a greater number of proofs having been worked than the plate would justify, they were depreciated in the eyes of the public, and the public found they had not their money's worth for their money.

1697. Mr. *B. Wall.*] Has not the tendency of art unions been to cause more proofs or impressions than the plate would justify?—With regard to the Art Union, there could be no interest in its doing it, because it was not a money transaction; they would each bear the same value: it is only when the party had to make money by the transaction that he would be induced to issue a larger number of proofs for the sake of the greater amount of gain.

1698. But still the effect produced upon art cannot be for the advantage of high art?—If by any means it could be ascertained that 10,000 impressions could be taken off the same plate, each equal to other, I consider that the one would not be depreciated in the slightest degree; the 10,000 would be equal in value as works of art, provided they were equally good; but as a matter of money they would not bear the same value that they would if a smaller quantity were taken off.

1699. Do you think it is possible by the electrotype, or by any other process, to arrive at that desideratum?—I should scarcely consider it a desideratum, as far as my own opinion is concerned, because I think as you disseminate high art, it becomes necessary to encourage the producer of it; and if you employ one man only to produce 10,000 impressions, you do not so much encourage the art of engraving as you would if you employ four men to produce four plates, instead of one man to produce one.

1700. You are aware that almost all the old engravings, and I believe all the engravings in foreign countries, now are taken off from copper plates?—Mostly so.

1701. The steel is only a modern invention?—Yes.

1702. Do

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1702. Do you not consider that the merit of steel principally consists in this, that it multiplies very much the number of impressions?—Certainly; there is no merit beyond that. It is produced with greater difficulty, decidedly, because the material is so very hard.

1703. Is it not very often the case that steel engravings possess less of what is technically called the undercut than the engravings that are struck off from copper plates?—It would be the natural consequence, from the much harder quality of the metal.

1704. All these observations apply with ten times more force to the process of the electrotype, do they not?—I should fancy so.

1705. The electrotype of course takes off the impression from the plate, according to the period at which it is applied?—Just so; if applied to a worn-out plate, it would give a worn-out impression.

1706. Do you think it would be expedient if art unions were to make some regulation by which it should be incumbent upon them never to issue more than a certain number of impressions before the electrotype is applied?—Certainly; I think there can be no question about that.

1707. That is not the invariable rule of art unions as at present constituted, is it?—I cannot speak as to whether it is or not. My impression has been that such was the case; and if it is not the case, I should say it ought to be, most assuredly, before the plate is worked at all.

1708. How many impressions do you think might fairly be taken off before the electrotype is applied, so that when the electrotype is applied it shall be applied before the plate can be considered in any sense as worn out?—I think perhaps if you were to take the evidence of an engraver, when he is before you, he would be able to speak more positively to that fact than I could myself.

1709. Is it not generally considered in the trade that not more than from 300 to 400 impressions should be taken off; is not that considered a sufficient number to be taken off from any one plate, so as to give first-rate impressions?—It would depend much upon the plate itself.

1710. Has it ever come to your knowledge that plates have been bought by provincial art unions, or others, which were not engraved for them, but which were bought upon speculation?—Yes.

1711. Will you state any fact of that nature that has come to your knowledge?—It is a matter that is stated in the report of the Manchester Art Union, that they have bought certain engravings for that purpose, and also some that were published by Welch & Gwynne.

1712. Have you ever heard that the Birmingham Art Union bought two plates, which no one else would buy, of the Lord Mayor's Progress through London, which were not engraved specifically for the Birmingham Art Union, but which were bought upon speculation?—I know the Art Union of Birmingham bought plates that were not specially engraved for them; because they deputed a person in London to see certain plates, and to treat for those plates.

1713. Do you not think that there is great danger in such a practice, as regards high art?—I do not exactly see the danger, provided the committee are competent persons, because the object of the engraver would be to turn his plate out properly; but if it is a publisher's plate, there might be danger, because the question would be, whether it may not have been worked.

1714. It has come to my knowledge that worn-out plates have been bought in London by provincial dealers, to be taken down into the country to have impressions struck off for their distributions, which I conceive to be to the detriment of high art. Is that your impression, as well as my own?—I am not aware of the state of the plates at the time they were bought. I know it has been the practice with several country art unions to select plates, but the strongest instance I know of the kind was a circumstance that occurred, not in the provinces, but in London, and was associated with a society which started about a year and a half since, called the National Art Union, proposing to realize 25,000*l.*; half of this 25,000*l.* was to be expended in paintings and in proof impressions of engravings and prints, and for that half there were to be three plates for choice. Two of the plates had been previously worked; they had been sold as prints, with the filled-up letter; the writing was taken out

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and an open letter put to it, and they were then called proofs after having been worked. That was an association which purported to have the sanction of the artists. His Royal Highness Prince Albert was induced to become a patron of it; and it was stated in the prospectus sent out, that "promises of zealous support and cordial co-operation had been received from the artists generally."

1715. *Chairman.*] Was the statement correct that it had received the cordial co-operation and support of the artists generally?—No. To disprove this assertion the artists called a general meeting, which was the first general meeting of artists, I believe, that had ever been called for any specific purpose by the body in London. They met in very large numbers, and publicly denounced having lent themselves to it.

1716. Mr. *B. Wall.*] Will you state the date when that association was started?—In November or December 1842. The plates I allude to were called The Lattice and The Mask, from paintings by Edwin Landseer, and engraved by Robinson; both these plates had borne different titles, which had been taken out, and they were put before the public, under their changed name, as proof impressions; they were originally called the "Mantilla" and "Twelfth Night," and were published by F. G. Moon.

1717. *Chairman.*] Will you hand in to the Committee the prospectus to which you refer?—Yes. (*The Paper was handed in.*)

Vide Appendix.

1718. You stated in a former part of your evidence that the committee had selected with judgment both the subject of the engraving, and the engraver of such plates as they had distributed?—I spoke of the improvement that had taken placé in their choice of subjects and of engravings.

1719. Do the subscribers feel no difficulty in confiding to the committee the selection either of the subject or the engraver?—No.

1720. They believe them to be persons of sufficient judgment and taste in art, to make a good choice?—I have heard persons say in connexion with the Art Union, as subscribers to it, that they would like to have more than one plate, in order that they might have a subject to choose that would be to their taste, when it happened that the one they had would not be to their taste.

1721. They do not object to the competence of the committee to make a good selection?—No.

1722. Why should they object to their being empowered to make a similar selection of the paintings?—I think the two things are so different they will not compare; the name of the engraver if he be a man standing high in his profession, such as Mr. Doo, Mr. Goodall, and others, will be a sufficient guarantee to the public that they will produce excellent plates, and also the names of such men as Sir Augustus Callcott, Mr. Stanfield, and Mr. Mulready, are guarantees to the public that the painting will be of the first-rate character.

1723. Would not the same observation be as applicable to painters as to engravers, and if so, why not empower them to select from painters of acknowledged eminence in the same way as they are now empowered to select from engravers?—They could not obtain the paintings of all the first-rate men in the profession; and if the committee were induced to adopt that course, I am afraid they would afford very little encouragement to rising art; because it does not follow that a man who cannot paint a picture equal to Sir Augustus Callcott may not rise to paint one equal to him ultimately. If we should take the early pictures of any man, take either Callcott or Mulready, and compare them with their more matured works, the superiority of the latter will be evident. Of course they must have gone through an ordeal, and they must have painted indifferent pictures, compared with what they do at present.

1724. Is there any reason why that observation should not equally apply to engraving; is not the young engraver to be as much encouraged as the young painter; and is it not clear that the engraver, no more than the painter, at the outset, will not produce as good a work as at a later period?—It is customary to placé youths with an engraver; they are apprenticed to him for seven years in all probability, to learn the art of engraving; during that time he supports them for their labour. Such is the general practice of engravers; but it is a different thing with a painter; the painter is never apprenticed or articled to another painter who will undertake to receive him for seven years, teach him his profession, and then turn him out upon the world.

1725. It

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1725. It is quite just; but at the same time there is undoubtedly a classification among engravers as among painters; some stand higher and some lower, some are younger and some older: why should you not encourage the young engraver beginning his profession as well as the young painter beginning his?—Because you have, in the engravings that are issued, to disseminate them among thousands of persons: in all probability, therefore, if you were to issue an engraving of an inferior character, you would depreciate or lower the taste of those thousands of people; but, on the other hand, if you take an indifferent painting, that would apply only to one individual, who will in all probability gain knowledge by having made the selection of an indifferent picture; because his friends will not fail to point out to him that he has made a bad selection.

1726. But the same person is not likely to receive a succession of prizes, and when this lesson is given to him for once only, do you think that it is likely any very deep or durable impression will be made?—If you could give every man one lesson in art, it would improve the taste generally, and you therefore really educate the public more than you would if the same man had a prize every year.

1727. Mr. *B. Wall.*] Would not an artist, whose picture is to be engraved, very much object to that picture being engraved by a second-rate engraver?—Yes.

1728. *Chairman.*] Do you think that an arrangement requiring every individual to take a prescribed engraving is a better arrangement than allowing each individual to choose from such engravings as may be in the course of publication such subjects as in his opinion may be most congenial to his taste?—I had rather he should have that which is congenial to his taste.

1729. Mr. *Ewart.*] And he would, by making a choice congenial with his taste, ascertain the opinion of others as to the correctness of his taste?—Yes, he would hear the remarks that would be made upon the engraving.

1730. *Chairman.*] As long as the system is persevered in of publishing only one engraving for distribution among the shareholders, is it not better that the power of selection should be left to the committee; is it not, in fact, impossible to leave such engraving to the selection of the shareholders?—I think it is impossible. I have heard the question agitated: a subscriber says, We ought to have an opinion with regard to the selection of the engravings; but the number of persons who would be competent to form a correct opinion would be but small: most of them would be so incompetent, that their opinion would be of no value.

1731. Mr. *B. Wall.*] With regard to the price of a first-rate engraving, is it not the case that engravings of great value and high pretensions vary from 10 to 20 guineas?—I do not know the highest amount that has been paid for an engraving; but I know that a sum very considerably beyond 10 guineas has been paid.

1732. Do you know what the engraving from the Murillo at Madrid has fetched; my notion is I have heard of an impression selling as high as 70 *l.*?—Yes, but that would be from its scarcity.

1733. *Chairman.*] Does the same difficulty occur in selecting from the first-rate engravers which would occur in selecting from the works of the first-rate painters?—I think not to the same extent. I heard of a gentleman who was desirous of forming a collection of pictures last year in Manchester, and he deputed a party, on whose taste he relied, to come to London to select the pictures. He was determined to expend the sum of 5,000 *l.* in modern works of art, and the party did not come up for some time after the exhibition had been opened, and he stated so many had been commission pictures from the highest painters of the day, that he abandoned his project for a time, and made very few purchases, and was obliged to give commissions.

1734. Mr. *B. Wall.*] If a gentleman determines to have his portrait painted in London, does he not go sometimes to a first-rate, and sometimes to a second-rate artist?—Yes.

1735. But supposing that gentleman to decide upon having the portrait engraved, does he not invariably go to a first-rate engraver?—That would depend very much upon the amount of expense he would like to incur in it.

1736. *Chairman.*] The object of the Art Union Institution is to raise the character of art as well as to extend it; do you think there would be greater

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means furnished for such objects by the committee choosing the engraving than by allowing the individual to choose it?—To choose the subject to be engraved, do you mean?

1737. No, to choose the engraving?—I cannot understand there can be any difference in that respect, because we should suppose that if the committee were competent to select a good picture and a good engraver in the one case, they would also be in three or four cases; and therefore the prizeholder would have no choice but what was a good choice; he would be obliged to take one of these three or four engravings, all of which would be equal as works of art.

1738. If the prizeholder were allowed to choose for himself from any range of engravings he might meet with in the trade, do you think the advantages which you have just stated would equally extend to such an arrangement?—No.

1739. Mr. *B. Wall.*] Do you think there would be any objection, if an engraving were to be chosen by a committee, that the committee who were to have the choice of that engraving should be a committee of artists?—I think there would be no objection to that.

1740. It does not appear to me that the same objection applies with regard to a committee of artists in the choice of engravings that applies in the choice of pictures, because there would be no partiality or favour, and they would be the best judges of what high art is in the art of engraving?—I can see no objection to that, because it does away with the objection I urged before upon that point, which is, that a party called upon to give his opinion upon a particular picture, might perhaps withhold that opinion from motives of delicacy in a selection of his own, and he of course would be prejudiced by doing so.

1741. It is a line of art of which artists would be particularly competent to judge, and yet one which would not interfere with their own profession?—Yes.

1742. Has it ever come to your knowledge that prizes selected by shareholders have immediately come into the market?—I have heard of such things, and that is a circumstance that I think would be the case in any selection. It may happen that a man may subscribe to the Art Union, who, from various causes, may prefer money to a picture, or the picture may be a high-priced picture, and he may be a poor man; and whether the selection were made by the committee, or the individual himself, such would equally be the case; both would be open to the same thing.

1743. Is it not notorious that the largest prize which was ever gained by any prizeholder, namely, the Sleeping Beauty, by Mr. Maclise, was immediately in the market at a reduced price from the price which had been paid for it by the subscriber?— I think that was selected by Mr. Fry. If it was the picture that was selected by him, my impression is, it did not come into the market; but in an inquiry which I made upon the subject, having heard a rumour of something of the kind, I urged it as an objection to the same thing, and I was told in answer, that I might go to the house of the prizeholder, and see the picture there. If that is the same picture, it was one of the high prizes, about which there has been a false report.

1744. Your notion is that no regulation that could be made could meet circumstances of that description?—I think when the picture is parted with, it becomes the property of the prizeholder; and no provision, I conceive, would provide against the difficulty.

1745. *Chairman.*] Is there any suggestion you wish to offer to the Committee for the improvement of art unions?—I will hand in the following paper. (*A Paper was handed in.*)

Thomas Uwins, Esq., called in: and Examined.

T. Uwins, Esq.

1746. *Chairman.*] YOU are acquainted with the Art Union of London?—Yes.

1747. Have you paid attention to the origin, and constitution, and to the results produced by the operations of that body?—I have, from its commencement; I have paid a great deal of attention to it, and I know the general nature of its operations.

1748. What is your opinion of the present constitution of the London Art Union?—My opinion of it is now what it was at first, that it is decidedly a bad system. I have always, whenever I have been consulted upon the subject, stated that to be my opinion. The plan is a bad one.

1749. Mr.

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1749. Mr. *Ewart.*] Do you mean that the principle of art unions is bad, or that the particular system adopted by the London Art Union is bad?—I consider that art unions are capable of being rendered beneficial, but the plan of the London Art Union is likely to be rather injurious to the great interests of art than beneficial.

1750. *Chairman.*] On what circumstances in the system do you found that objection?—The principle of putting money prizes into the hands of individuals, and thus enabling them to become selectors of pictures; I consider that this stands opposed to the principle of all the art unions on the Continent. The German Art Unions empower the committee to select the prizes. Now, this appears to me to be the legitimate principle, and this seems to be violated entirely in the constitution of the London Art Union.

1751. Do you think that such arrangement would be acceptable to the great body of artists?—I believe, as far as my communications with artists go, it would be the most acceptable. I am quite aware that the circulating of a large sum of money among artists must do a certain degree of good for the time, inasmuch as it must put money into the pockets of men who may be very much in need of it. But it appears to me that where a machinery of such magnitude is created, a machinery capable of bringing into activity a sum of money so large and so overwhelming, it becomes an engine of very great importance, and ought to be wielded certainly with a view to the benefit of the arts, and not for the benefit of individuals.

1752. Do you apprehend it would be to the disadvantage of art if the selection were left to the individuals rather than to the committees?—I believe that would be the case; I think it would be to the disadvantage of art, if I may judge from its operation, wherever it has acted; I consider that the majority of prizes will fall, where there are so many subscribers of all descriptions, into the hands of men who have no judgment in art themselves, and who will naturally select those things which are most agreeable to themselves, or their wives and families; the consequence will be, that though by accident they may sometimes choose a work of really a high character, a work that may be of great estimation, and one in which all the qualities of a good picture may exist, yet I think the majority will be works of a very inferior character. It would be a very injurious thing for me to say that this has been the case, because I cannot speak of the works of others; I have no right to give any opinion about the works of my companions in art; but I have had three pictures purchased by art unions, and two out of those three were purchased from improper motives, motives that ought not to influence the minds of the individuals possessing the prizes. This is the operation of the present system, and this is the reason I object to it. I mention my own case, because I can speak of myself; but I have no right to speak of my brother artists. The highest prize of the first year of the Art Union was a picture of mine; and I am sure it was purchased from private friendship, and not from any idea of its being a work that ought to be so purchased, or from any wish to encourage the arts beyond the simple friendly circumstance of putting money into my pocket.

1753. Do you think the selection of individuals is not generally corrected by their recurring for advice and assistance to persons of superior information in art?—I think not; I think this very rarely happens indeed; it may happen in some cases, but I have constantly heard persons say the very reason why they prefer this system of distribution of prizes is, that they will not be dictated to as to what they should choose.

1754. May they not find, among their own circle, persons who may be able to give them counsel in art; have you seen many instances in which that consultation with others has actually taken place?—I have seen it in some instances; when the committee or the secretaries and the sub-committee of the Art Union have been consulted, in those cases certainly much judgment has been displayed, when a prizeholder has consulted the sub-committee or the secretaries, who are all persons desirous that the very best works should be purchased. Nobody can doubt the good intention of the committee.

1755. Is such frequently the case with reference to prizeholders who happen to live abroad?—I think that has been the case in a great many instances; but it does not appear to me to be sufficiently so to make it at all a matter of certainty; and it appears to me that, in order to stimulate an artist to do a great

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work, there should be no uncertainty as to the result. Now here there is no certainty; accident, as I said before, may be the cause of a good picture being purchased by persons of every description, but the class of pictures generally which they would purchase is not likely to be that to which mind has been devoted, in which most exertion has been used, and in which most study has been necessary to the production.

1756. Do you think the purchaser would, generally speaking, have more confidence in the selection of a committee than in the selection of individuals?—I feel no doubt of it, because I might venture to quote from St. Paul, "If the trumpet give an uncertain sound, who shall prepare himself for the battle?" If a man thinks by chance he may sell a picture, that is not stimulus enough; that is not the stimulus required. In foreign countries, in France, where there are instances of the highest stimulus that can be put into activity, the proper result is produced. The Government in France purchase a certain number of the best pictures in the exhibition, which are deposited in the Luxembourg Gallery, where all the world who arrive in Paris are directed to see what is the power of the artists then existing, and what is the present state of the art in that country. Now this appears to me to be what would be the case here, provided the money which is in the hands of the Art Union of London were to be distributed with the same judgment, that is, provided the committee would take such advice as would enable them to form the best judgment upon art. To sell a picture to the Art Union would then be an object of ambition.

1757. Is there not an objection among many subscribers to the Art Union to vesting the power of selection in the committee, on the ground, or rather the apprehension, that they would be compelled by such arrangement to take pictures not in harmony with their tastes or their wants?—I have no doubt that would operate to a certain extent. It would reduce the subscription, if such a system were adopted, in another year very much below the subscription of the present year, and there would certainly be not so much money in the hands of the committee. But it appears to me, that the smaller sum, if it were expended in the way I have suggested, would be productive of infinitely more good to the arts than the expenditure of a large sum in things that will never have any estimation with the world.

1758. Then for the advantage of the arts you conceive that such objection should be overruled?—That I feel. I am aware it would be lessening the amount of the subscriptions, because I am sure there are many persons who purchase tickets in the Art Union just as in a lottery, for the sake of having something of a chance, and they would lay out their money in precisely the same way as they would purchase a ticket in a lottery, the choice being merely to please their own tastes or caprice, without reference to art.

1759. Is it not however one of the objects of art unions to diffuse the knowledge and appreciation of art, and must not that in a great degree depend upon the increased amount of the subscriptions?—But that I consider would be so much more effectively done, even by a less amount of subscriptions, because if works of a high character should be circulated among the people, those works would diffuse good taste in art, and in that way much more money would come to be spent, and much more thinking would be arrived at on the subject of art than ever could come from a lower motive.

1760. Mr. *R. Colborne.*] That would be in regard to works of a high character, but you would do away with all the small prizes?—No; but I would do away with the power in small as well as large of individual selection.

1761. You could not get a work of what you may call high art for a 10*l.* prize?—I should say, create another class of small prizes, and I would conclude with a suggestion, with regard to engravings, which I consider might be put in the place of small prizes.

1762. Mr. *Ewart.*] Do you not think, as you say it is desirable to disseminate the best models among the people, that it becomes the more important that art unions should select, as subjects of engravings, some of the highest works of art?—I was going to make a suggestion with regard to that; if the Committee will allow me, I will answer it at the next meeting.

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Mercurii, 3° die Julii, 1844.

MEMBERS PRESENT.

Lord Adair.	Mr. M'Geachy.
Mr. Ridley Colborne.	Mr. Mackinnon.
Mr. Escott.	Mr. Baring Wall.
Mr. Ewart.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

Thomas Uwins, Esq., called in; and further Examined.

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1763. *Chairman.*] AT the conclusion of your last examination you were kind enough to say that you would make a suggestion to the Committee, relative to the best mode of disseminating good models among the public; what is the nature of that suggestion?—That was in answer to a question of Mr. Ewart's; I think the question was, whether good works should not invariably be purchased. I quite agree with that suggestion, that the very best engravings should always be sought for by the society, and as it appears to me, by means of engravings, some mode might be adopted of doing away altogether with the small prizes of pictures. The sub-committee might purchase engravings of different printsellers, the very best of the productions they had presented to the public, and make a certain number of them the small prizes. It seems to me that a plan of this kind might be adopted, which would reconcile the printsellers to art unions, because it would assist them in their speculations; and it would do away with what I consider to be a very great evil in the society, namely, the small picture prizes of 10*l.* and 20*l.*

1764. What is your objection to the small prizes?—My objection is the same I have to the putting money into the hands of everybody to purchase; it is an encouragement to bad art instead of good. Generally speaking, I think there would always be sufficient encouragement to smaller works of various kinds among the public, without the aid of such a machinery as the Art Union calls forth; and I conceive that nothing can be worse than the present mode of circulating engravings, because an engraving circulated through an immense number of subscribers, however good it may be, becomes valueless from its very commonness. In every market, whatever be the matter to be disposed of, we all know that to make the thing valuable the quantity must be lessened.

1765. The Art Union engravings have, generally, not borne so high a character in the market as other engravings?—No, and I think, perhaps, on that very account they are seen, and may be seen in shops, and in everybody's house, and they become at last so common as to fatigue the eye and the mind. Now I think to avoid that would be a very great advantage as a matter of taste, and it could be avoided by purchasing of printsellers those works upon which they had expended much money, and works with which the artist likewise has taken much pains; I consider that the purchasing of their best stock, and putting a sufficient number into each lot to make them prizes, would be a circulation of works that are good in art, and they would become sufficiently valuable, I think, to supply that list of small prizes which small pictures now occupy.

1766. Mr. *B. Wall.*] Do you not think that if engravings were from first-rate subjects of art that their universal circulation would contribute to form high art in this country?—I think they would certainly, to a very great degree, but still,

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still, the very commonness, I think, is the difficulty. It is not desirable to make the best thing very common, at any rate at one moment. Certainly the wider good things can be circulated in the course of time the better; but if the world were to be deluged at one moment with anything, however fine, I think the taste would pall upon it, and it would be looked upon perhaps with disgust rather than liking.

1767. That observation would apply equally to the circulation of outline engravings as to engravings in mezzotinto?—Not quite so: the circulation of outlines I consider quite a different thing; the circulation of outlines only should be the premium for the purchase of a ticket. I will explain how I consider the operation would be very different; outlines are an illustration of a book, or if not, they become united in a book, or go into a portfolio, where they are reserved for a time when it is agreeable to contemplate them, and whenever they are produced, they are always new. They may be circulated to any extent, provided they be good, and they will retain that degree of novelty which everything collected in a portfolio, which is only produced on certain occasions, will always have. Whereas the print prizes of the Art Union are hung up in every room, and in every shop, and the effect I have already stated is the consequence.

1768. In short, the engravings of the Art Union, according to the present system, are rather premiums to subscribers to add their mite to the funds of the Art Union, than an encouragement to art in any way?—Yes, and I conceive if it be necessary to encourage subscribers, it might be done effectively by outlines, and in that way art would likewise be more encouraged; and if what I have already said with regard to printsellers, if they were to be encouraged in the sale of fine works, it would be a very desirable thing, because the printsellers have done a great deal for art; they have produced some works within only the last few years of very great excellence, which have only excellence for their object. I cannot believe that they could have been profitable speculations. I allude to such works as that very fine engraving by Mr. Doo, from Mr. Eastlake's Pilgrims arriving in sight of the Holy City; I conceive that is one of the very finest works of late years, and I believe it is so thought on the Continent. Now, the printseller who will make exertions like that, deserves encouragement; I mention this as one instance, among many others, of men who make such exertions purely for good taste and to encourage art.

1769. *Chairman.*] Would you leave the choice of the paintings, as at present, to the subscribers individually, or vest it in a committee?—I would vest it in a committee entirely.

1770. Do you not think that it would be desirable that the public at large should have as free and extensive an opportunity of judging of and expressing their feelings with respect to works of art in the instance of engravings as in that of paintings, and would you conceive that the value of a painting was in any way deteriorated by multiplying copies as numerously as possible, provided they were well executed, with the view of diffusing them through the interior of the country?—I believe that would be done by the plan I propose, only that a much greater variety might be circulated, and the immediate effect would perhaps on that account be better.

1771. Mr. *B. Wall.*] And there would not only be a greater variety, but they would be of a higher class?—Yes; and it would likewise be an encouragement to printsellers to publish only such works as had obtained a high character, because none but such would be selected under such circumstances.

1772. *Chairman.*] In case the present system should be persevered in of ordering engravings to be executed only from approved works, would you prefer that the subjects selected should be from the great productions of the old masters, or from some eminent works executed by living artists?—I think they might be alternated, depending upon the character of the work and the class of the subject.

1773. You do not think it necessary so to limit the selection, with the view of encouraging living art, in reference either to engraving or painting?—My opinion would not exclude the works of old masters altogether, but I think they should not occupy the place entirely, and it would increase the value of the distinction when any modern work was selected to be engraved with that from the old masters. I think no foreign production that had not the stamp of time upon

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upon it should be engraved. So far British art ought to be protected that living artists in another country should not be preferred to a living artist in this country. I think as far as the great names in art go, their influence would be very great and very extensive in the production of good taste.

1774. Even though the artist were to execute a work in every particular superior to any on the same subject by British artists?—Yes, even so.

1775. Mr. *Ewart.*] You would even then exclude the engraving from the work of a foreign artist?—Yes.

1776. *Chairman.*] Do you not think that art is benefited by competition and exhibitions, inasmuch as they afford opportunities to the public to judge of the defects or excellence of their own countrymen?—Trade would sufficiently bring those works into competition. We have at this moment all the best works of foreign artists brought into this country, and whatever is good would be brought here and circulated. I think it is going out of the sphere of a society formed for the encouragement of British art. The living art of other countries is already protected and encouraged.

1777. You would not restrict the selection of living artists by any local distinctions; for instance, you would not confine it to Ireland, Scotland, or England?—Certainly not.

1778. You would merely confine it to artists of this country?—Yes.

1779. Do you happen to know whether foreign art unions prohibit the selection of works of art the productions of British artists for engraving?—I have been looking over the laws of the German Art Unions, and there is no law to exclude foreign art; but they seem to be actuated by the desire to promote the art of their own country, and their own province, and their own town; they are engaged to protect them generally by all their acts; and I believe there is not a single instance of the contrary; so that, though it does not appear upon the face of their laws, I think it is borne out by the working of the society.

1780. Mr. *Ewart.*] Do you not think that engravings from some of the works of Cornelius, and some of the great modern painters of Germany, might do good by disseminating a taste for high and pure designs among the inhabitants of this country; for instance, there is the Last Judgment by Cornelius; do you not think that engravings from such works as that might be advantageous?—I confess I think their works are so widely circulated already by trade speculations in this country, and by the estimation in which they are held generally by intelligent people, that it is not necessary to bring into play any special machinery to accomplish that object.

1781. Is it not desirable to circulate such works among the unintelligent as well as the intelligent; is not that one of the objects in the distribution of engravings by art unions?—In all cases of living talent there will be much difference of opinion; posterity stamps a value upon certain things, in reference to which there can be no difference of opinion; but about the Last Judgment of Cornelius, there might be much opposition.

1782. Then, on the whole, you think it more safe to pursue the classical system of having the engravings only from the ancient masters?—Yes, with respect to those works which have not been produced by British artists.

1783. Do you not think it would be beneficial for the art unions to circulate outlines taken from the first drawings of their great works by the great masters? For instance, we have at Oxford the remnant of the great collection of original drawings of the great works of the great masters made by Sir Thomas Lawrence; do you not think it might tend to circulate a taste for high design, if such models as those were selected for engraving by the art unions of the country, particularly as they are at present not seen by any persons but those who visit Oxford?—Yes, I think any undoubted work of the great masters could not fail of being productive of good, and any effective way of circulating such things must do good.

1784. Would it not be desirable, inasmuch as the drawings contain the rudiments of the design?—Yes.

1785. *Chairman.*] You stated that the course which you would suggest, of selecting from engravings published by different individuals, would be a better mode of encouraging engraving than the present system; do you think the publishers have been injured by the present system?—I am not aware sufficiently of the nature of their trade to judge of the question myself, but I have heard them complain loudly of the present system; they seem to consider themselves

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aggrieved, and it is to do away with this source of complaint that I propose bringing them and their speculations into activity, in the way I have suggested.

1786. Do you consider the publisher of essential service to the artist?—There is, in every case of this kind, a necessity for a middle-man; I believe we are not in a state of society to do without it.

1787. Do you think that the combination of publisher and artist in the same person would be injurious to each of their respective departments?—I am quite sure it has never yet succeeded. I have Mr. Raimbach's authority for that, in his memoirs, which have been printed for private circulation. Mr. Raimbach was connected with Sir David Wilkie in publishing a series of works which were the most popular of anything of the kind that has ever been produced. Now, in the late memoranda which Mr. Raimbach's son has found in his father's handwriting of his father's life and proceedings, and he was a most accurate man, it appears that these things which were published under apparently so many advantages, the advantage of the great popularity of the painter, and the talent of the engraver, and which were kept entirely in their own hands, and without the aid or co-operation of any printseller, were not so profitable as the public have in general supposed them to be; and it is found that Mr. Raimbach had much difficulty in bringing up his family, and with the hardest drudgery: I have known him to work 14 or 15 hours a day, during the whole time he was engaged in this popular work, the public imagining that he was making a very large fortune. We have it now in evidence that no very large sum was produced under the circumstances. I mention this as an extreme case; he determined to publish without the aid of a middle-man, and he compelled the printsellers to come to him for the engravings that were ordered by their customers. Now if, with all the popularity of Sir David Wilkie, and all the talent of Raimbach, whose name stands at the very head of English engravers, such a long and continued series of works should have been published with such a result, it is almost conclusive against the possibility of artists being their own publishers.

1788. You then conclude that it is for the benefit of artists that their interest and the interest of the publishers should be as far as possible consolidated, but that their respective professions should be kept altogether distinct?—I conclude so from all these circumstances, which have occurred during my life, and have come under my observation.

1789. Mr. *B. Wall.*] Since the death of Sir David Wilkie and Mr. Raimbach, have those engravings got into the hands of the publishers?—They have.

1790. Do you know whether the sale has increased since?—I do not know; the time has in some measure gone by, and it would be hardly fair to judge from the present sale what it might have been; but I have very little doubt, even under all the unfavourable circumstances, they will make a much more profitable concern of it than was made in the hands of the artists.

1791. *Chairman.*] A publisher of any celebrity is generally a person of capital, and thus enabled to undertake works often on speculation which it would be out of the power of the artist to do?—Certainly.

1792. If publishers receive large profits, they are also exposed to large losses?—Certainly.

1793. Do you think, in general, that the chance of risk just stated is likely to deter artists from the publication of the engravings of their works, and, consequently, to deprive the public, unless they had the intervention of publishers, of some of the best productions of modern times?—I feel assured that that would be the result, from my own experience.

1794. Do you think it therefore advisable that in any arrangement for the improvement of art unions, the interest of the publishers should be reconciled as nearly as possible with the interests of these bodies, and of artists generally?—That is my opinion.

1795. Mr. *Escott.*] Is not the preference for engraving from the works of old masters dependent upon the superior merit of those works?—The acknowledged stamp of time and the estimation that ages has given to them.

1796. Has given to their superior merit?—Yes.

1797. Then if you prefer the engravings from the works of the old masters on account of their superior merit, why should you not prefer the engravings from the work of a foreign master on account of its superior merit?—There may be a great variety of opinions upon the question of merit of modern works, but there can be none when posterity has settled the question.

1798. Then

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1798. Then your reason is, you think the superior merit of the modern work of a foreign artist may be a question of doubt?—Certainly.

1799. In the case of the old masters time and the judgment of generations has decided the question of merit, but has not decided that question in the case of modern masters now living abroad?—That is clearly my opinion.

1800. *Chairman.*] Do you recommend the application of the funds of art unions, if they be sufficiently considerable, to the encouragement of sculpture as well as painting?—Certainly.

1801. And of medal casting?—Yes.

1802. And other branches of art?—Yes.

1803. It has been found desirable to distribute engravings; do you think it advisable for the interest of art to distribute casts from the most celebrated works?—Yes, I should think it very desirable.

1804. You are aware that the Art Union of London has lately suggested the casting of models of a small size from some of the most distinguished works in bronze, with a view of combining them with some of the higher prizes distributed by the institution; do you approve of that suggestion?—Certainly; I think it most desirable.

1805. Do you think that the art of bronze casting requires encouragement?—I am not aware whether the state of the art specially requires encouragement, but I think it is one branch and one mode of diffusing what is good in art, and it would always be desirable to do that. I understand that is what the German Art Unions have done so successfully; they do it invariably; they encourage sculpture and bronze and casts in plaster.

1806. Is not the art of bronze casting, both in Germany and in France, considerably in advance of what it is in this country?—I believe it is, but I do not like to give an opinion upon it, because my opinion can hardly be a good one.

1807. In case the funds of the Art Union should increase, do you think it would be desirable to reserve a portion for the purpose of giving prizes of a high value for the best painting and best productions in sculpture, bronze and medal casting?—Yes; whatever, in fact, may have a tendency to diffuse good taste.

1808. Have you heard of a proposition made to the Art Union of London, I think, by distinguished artists, to reserve a painting, either annually or triennially, for the purpose of forming a collection of British art, or of presenting it to the town or district of that part of the country which furnishes the largest number of subscribers?—I have.

1809. What is your opinion of that proposition?—I think it might be done with very great propriety, and perhaps with a very good result.

1810. Have you any means of judging of the utility of such a proposition?—I have no means of judging of it but my own opinion of the possibility of such a scheme proving advantageous.

1811. Mr. *Ewart.*] Do you not think that the art unions might encourage architecture, by expending a sum of money in giving premiums for designs in architecture?—I believe that that is a branch that has been excluded by the Art Union of Germany; for what good reason I do not know, but I think that is one of the things that are excluded and separated from their objects.

1812. Mr. *B. Wall.*] Do you not think that arises from public buildings in foreign countries being more under the control of the Government?—Perhaps so.

1813. Mr. *Ewart.*] Then you would make art unions availble generally for all purposes of art?—Yes.

1814. *Chairman.*] Many buildings have been erected, and may yet be erected, by individuals, and by societies in this country, requiring a large expenditure; would it not be advisable to encourage a purer taste in architecture by the encouragement of designs for the erection of similar works?—I think so.

1815. In case the arrangement which I have last mentioned, of selecting a painting for the purpose of forming gradually a collection of British art were adopted, what would be the mode in which you would suggest that such arrangement should be carried into execution?—When pictures are collected it would be necessary that there should be a building to receive them, but I do not apprehend that the funds of the Art Union could produce that building, therefore they must come from other quarters; but if that could be accom-

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plished it would go very largely indeed in aid of that public stimulus which is so necessary in the production of everything that is really good in art; if as building could be produced, which would receive any work that might be so purchased and there deposited, and other works which might be purchased in other ways for a similar public object, that would go very far indeed towards producing that very stimulus which is most desirable. I think having perpetually before the public what they have in France, an example of what the age is capable of producing, is a very desirable circumstance.

1816. Do you think there would be much difficulty in obtaining the necessary funds for the erection of a building of so simple a nature as that of a gallery of art?—It is very simple, but I am not aware of the extent of the funds it would require. A public subscription, quite independent of the Art Union, might produce such a thing.

1817. Do you think that such proceeding would give a greater stimulus to art than purchasing a certain number of inferior paintings from the annual exhibitions?—I consider that if the Art Union was conducted upon the plan I wish to be adopted, namely, that of the committee selecting the prizes, that of itself would create a very honourable stimulus; but if a part of the selection were to be placed before the public in any accessible gallery, the stimulus to exertion would be most immensely increased.

1818. It has been suggested that a prize should be offered of a high amount annually, by the Art Union of London, for the best painting in all the exhibitions of the year; does that strike you to be a proper application of their funds?—I think myself that a year is very small time to produce a work of art that ought to be held up as an example of what the age is capable of doing.

1819. Sir Archer Shee, in an able pamphlet written some years ago for the purpose of placing before the public what he conceived to be the best mode of encouraging high art, suggested that every three years a prize should be offered for the best production in painting; are you aware of that proposition?—Yes.

1820. How do you think it would work?—I am not inclined to think the offering of a prize at any time is likely to work well. I think the principle of the Art Union purchasing a certain number of works, and selecting from them one of the best for the public object they have in view, would be far more likely to be productive of good than the offering of any prize for competition. Competition is never an agreeable thing; and after youth is passed, it is very often an exceedingly unpleasant one. All men, after arriving at a certain time of life, consider they have passed all their examinations, and all the trials that they are to be subjected to; and they are not willing to enter into competition against so many persons of different grades.

1821. Would not the purchase of a picture, with a view of presenting it to a public institution, say one picture each year, or one in every three years, be virtually the distribution of a prize?—I think it would come in a different shape; it would not be advertising for candidates to obtain any particular and distinct reward; it would come in the shape of general encouragement held out by the committee, precisely in the same way as the purchases by the Government in France, of the most distinguished works in the exhibition.

1822. Would you extend that encouragement to sculpture?—It might be extended to everything the Art Union embraces.

1823. The funds of the Art Union of London have been constantly on the increase, have they not?—Yes.

1824. The calculations made, I think, in the last reports, imply that great and legitimate hopes may be entertained that the amount will reach 20,000 *l.* a year; do you think that a well-founded calculation?—I think if it were allowed to go on in the way it is now going on, perhaps this would be well-founded; but it is so very uncertain, the plan is so very fragile in its constitution, and it is so low a system on which it is now conducted, that it might come to an end very suddenly, and in the same way that it has risen. But if a more decided system were adopted, there would be every reason to hope, though it would go on much more slowly, yet in the end it would be much more effective.

1825. Do you think a fund to the amount of 20,000 *l.* would be sufficient to carry into execution the suggestion which you have offered?—I should think it more than sufficient to carry out every object.

1826. Mr. *B. Wall.*] I understand you to state you do not think under any other

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other system, although the system might easily be improved, that so large an amount of money would be raised?—I believe that if the system were altered, the immediate effect would be reducing the number of subscribers; but immediately the new system was brought into activity, and it was palpable to all what good it was doing, though the same class of subscribers would not be obtained, yet equal numbers would be found of another description.

1827. Your hope would then be that it might attract the attention of the Government, and be the subject of some parliamentary grant?—Certainly.

1828. What are the improvements which you would suggest?—The great improvement is, assimilating the society to the German Art Unions. In Dresden, and in Berlin, and in Dusseldorf, the subscribers elect a committee and give to them the whole control.

1829. That is an alteration which you have already suggested in the previous part of your evidence?—Yes.

1830. Are there any other alterations you would suggest?—That is the principal one.

1831. Mr. *R. Colborne.*] Can you form any opinion whether the knowledge of art is greater among the public abroad on the Continent than it is here?—I think, perhaps, in Germany it is greater. I think in Italy and France it certainly is not. In Italy most undoubtedly it is very much lower. I know no people so ignorant of art as the inhabitants of Italy.

1832. Mr. *B. Wall.*] Is it not the case that the standard of art is low everywhere with the public, however high it may be with men of refined taste?—Yes, but I think the exertions that have been made to give publicity to good works of art, and the benefit that has accrued from these very societies in Germany, has circulated a love for art there, that in some degree approaches to the universal love for music.

1833. Mr. *Mackinnon.*] You mentioned just now that art was lower in Italy than almost any other country?—Yes.

1834. How do you reconcile with that opinion the constant flow of works of art which come into this country from Italy, for example, marble statues, busts, and cameos?—The question referred to the general feelings, the estimation of the public, and it was to that my observation tended.

1835. But, generally speaking, do you not think that the love of the arts and the love of music and poetry is more general among those nations who are to the southward than to the north?—My experience of Italy certainly does not elevate the present state of that country in the scale. History tells us, and we must believe that that has been the case; but I think that is not the case at present.

1836. *Chairman.*] Do you think that the present system of the London Art Union has tended to increase the number of inferior artists?—I think that it cannot be doubted but that must be the fact. It is easy, as every gentleman knows, to carry any art to a certain extent; music, poetry, and painting, all may be carried to a certain extent with the greatest ease: to that extent multitudes may reach, but it is the little more or the little less that gives the distinction between excellence and mediocrity; it is pushing it just one step beyond that. Now I think the present system of the Art Union goes to encouraging just that low state of art which will fill the country with things of the most contemptible character.

1837. Do you think that artists have been guided in the prices which they have affixed to their paintings by the conviction of a larger sum being at the disposal of the Art Union this year than the last, and therefore they were likely to receive a larger sum for their paintings than they otherwise would do, or in other words, that they did not calculate the price so much upon the merit of the painting as upon the greater amount of funds which the Art Union had at its disposal?—When money is to be obtained by a very easy process, it is natural that a man should make all the calculation that will most readily bring it into his pocket.

1838. On the other side, have art unions been in the habit of endeavouring to lower the prices of artists by bargaining with them for their pictures?—I have never heard that.

1839. There is a fixed price attached to the picture when it is first sent in?—Yes.

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1840. Has it ever been altered afterwards?—I am not aware that has ever varied with regard to art unions; I believe the Art Union of London has some law to prevent the possibility of such a thing taking place.

1841. Mr. *Mackinnon.*] You have stated in your last answer but two, that in your opinion the art unions encourage artists of inferior merit?—Yes.

1842. That they had a tendency to do so?—Yes.

1843. Does not the encouragement of inferior talent, if you may so call it, or of latent talent, have a tendency to encourage the art in general; because you cannot discover any man's talent if you do not encourage it. It would seem to me, at first sight, that the encouragement of the arts among a variety of persons of an inferior description may draw out some very considerable talent from those persons, which would otherwise remain entirely concealed?—That has been often stated, and there seems to be some plausibility about it; but I have watched the working of it in the Art Union, and, as far as I am able to judge, it is not the right course. The great objects that are proposed to artists, in all countries where there is public patronage, where there is Government patronage, such as in France, is the attainment of talent sufficient to be employed in such works; and the preparatory attempts of those artists, in the course of their studies, and in the course of their aiming to gain a footing upon this high path, will find a certain portion of patronage and protection, quite sufficient, in a thousand different ways, connected with literature and the illustrating of books. There is always a very large share of private patronage, in every country, ready to seize upon anything that displays sufficient talent, be those things whatever they may; but it does not appear to me that these are things which can claim public reward, when you are considering the Art Union, if it be constructed upon the plan I propose, as something that is to stand in the place of that Government patronage which you find in other countries.

1844. Confining your attention to the general principle, does it not appear probable that if you encourage the arts among 100 individuals, although, perhaps, in an humble station of life, or without much knowledge of art at first, that you are more likely to get men of considerable eminence in art than if you were to encourage it only among 10?—My answer would be, that if great encouragement were offered, it would produce the 100 if the 100 were necessary; but the sale of little things is not the efficient mode of urging artists on to do greater things.

1845. Mr. *Escott.*] You think it would afford an encouragement to a great quantity of rubbish and things of little merit?—Yes.

1846. Mr. *Ewart.*] You do not object to the encouragement of a great number of artists, but you object to the injudicious mode in which, in your opinion, they have been encouraged by the Art Union; I understand you do not object to art unions in general, but you think that the Art Union of London, as constituted at present, has a tendency to encourage mediocrity in art?—Yes.

1847. But you do not apply that observation to an art union, properly constituted, according to your opinion of a proper constitution?—Certainly not.

1848. Mr. *Escott.*] Have you a large acquaintance with the artists now living in London?—I think I may say I have.

1849. Are you aware of the general opinion among the most eminent artists on the merits of art unions?—I have conversed with a great many upon the subject, and all that I have conversed with have been decidedly against the principle of the Art Union of London.

1850. Can you mention the name of any artist of considerable eminence in London who is in favour of the principle of the Art Union in London?—I cannot mention one.

1851. Mr. *Ewart.*] Do they object to the principle of art unions as art unions, or do they object simply to the principle of the constitution of the London Art Union?—I never heard any objection to the principle of art unions, or to the principle of the encouragement of art by any means which will bring a certain portion of money for that purpose.

1852. Mr. *Escott.*] But you have heard objections to the operation of this society?—Yes, to those particular parts of it.

1853. Have you ever turned your attention to the question whether or not ny alteration could be made in the constitution of this Art Union Society which would

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would free it from the principal objection which you and others now make to it, and make it more serviceable for the real interests of art?—Yes, I would say bring it back to the constitution of the German art unions; the art unions of Berlin, of Dresden, and of Dusseldorf.

1854. Would that free it from the objections which are made to it on the score of its gambling characteristics?—I imagine it would, because it would elevate the object so much.

1855. You do not mean it would do away with the legal objections which are supposed now to exist?—No, I am not able to judge of that.

1856. Do you think there are any other objections, not legal ones, but moral objections, on the score of its gambling characteristics?—No, I do not.

1857. *Chairman.*] Can you suggest any plan by which the present system can be combined with the one you prefer; for instance, supposing a certain number of paintings were selected by the committee, and the prizeholders allowed to take from this number that which they preferred; a certain right of choice would thereby be given on one side to the committee, and on the other to the individual?—I suggested that to Lord Northampton on one occasion, when he objected to the want of choice; I suggested that the fondness of the English for things that had to do with chance might be met in that way, by giving still the chance of precedence in selection.

1858. Mr. *B. Wall.*] You have stated, that in your opinion it would be advisable that the selection of the pictures should be made by a committee, rather than by the individual subscribers; will you state whether you think there would be any objection to the committee being composed, if not entirely, in part of artists, or whether your opinion is that it should consist exclusively of amateurs?—The principle adopted, as you are aware, in the German Art Unions, is to have 11 members of the committee appointed by the general meeting, and seven of those are artists; but I consider that a committee of gentlemen would be quite as competent to judge as if they were partly composed of artists, because I believe they would take the opinions of those who were most likely to be unprejudiced, and would not, elevated as they would be before all the world, they would not decide until they had entirely satisfied themselves that such was the judgment of those persons best calculated to give advice.

1859. Which decision do you think, on the whole, would be most satisfactory to the public?—That I do not know.

1860. Mr. *R. Colborne.*] Do you think you could find a sufficient number of gentlemen who would be ready to take such an unpleasant office, and who also were competent to judge?—The committee of the Art Union, as at present constituted, I should not object to.

1861. *Chairman.*] Would you leave to the subscribers at large the power of electing annually the members of the committee?—That is done in Germany.

1862. Do you think that condition an essential portion of the arrangement?—Yes, that they should be proposed for their approbation.

1863. Mr. *Ewart.*] Do you mean that the committee conduct the affairs of the Art Union in Germany and choose the pictures?—Yes.

1864. Do you not think there would be danger, unless the committee were perpetually renewed, of some collusion or some improper understanding between the members of the committee and the artists?—Yes; but how is it possible to produce a perfect society.

1865. Are you aware that charges have been preferred against art unions, where the committee has had the choice, of the existence of such practices?—Such things will happen in all cases. I dare say the committee in the present case have been subject to a great many false charges.

1866. You would therefore think it desirable to renew the committee?—I have known what has been the course of acting of the committee, and in all cases where they have had to form a judgment, they have invariably consulted artists. That has been their practice. I speak from my own experience, because I have been consulted, and I know that Mr. Eastlake and many others have been consulted before they have awarded the prizes for outlines, or whatever they have been in the habit of deciding upon. I conclude from that, that any committee so formed would seek for that assistance.

1867. But the committee of the Art Union of London is not annually renewed?—No; that might be subject to alteration; it would be well there should be a

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change, and that a certain number should go out annually: in all committees that is found necessary.

1868. Do you not think it would be safer, if you took away the right of choosing their prizes from the shareholders, to entrust the selection to some intermediate body, who might be appointed every year, independent, as it were, of the committee, and not liable in any degree to illiberal imputations?—Yes, if such a body could be found.

1869. Mr. *R. Colborne.*] You think if that plan were adopted, there would be a sufficient quantity of patronage from the public to enable the Art Union to go on prosperously?—I am convinced of it; I am quite sure that the one that was begun previous to this would have gone on, and would have flourished, only that this more popular system of putting the money into the hands of the people instead of the pictures crushed it at once. The other was going on, and would have succeeded if the popular system had never been thought of. If it had gone on as they have in Germany, satisfied when they were doing well, and not interrupted by any other schemes, it would have had as great results in the way of success as the present society.

Abraham Cooper, Esq. Member of the Royal Academy, called in; and Examined.

A. Cooper, Esq.

1870. *Chairman.*] YOU are acquainted with the operation of art unions in England?—I should not say I am generally; but with the operation of the one now in question I am.

1871. Are you a member of the committee?—No, I am not.

1872. In what way are you connected with it?—I am a subscriber; and I have upon various occasions been benefited by having pictures selected of mine by the shareholders or prizeholders.

1873. You are sufficiently acquainted with the opinion of artists generally on the merits of art unions to be enabled to speak of it with confidence?—Yes; I think I have collected a great deal from various friends of mine upon the subject, and I have found that in the absence of what we artists term a better style of patronage, this is the best thing that could have happened to the artists.

1874. What do you consider a better style?—Why, that the nation at large, and the individuals in particular, would come forward in a more liberal way towards patronising the higher branches of art than they have hitherto done; so as to give employment to men who were doing something above portrait painting, and things of a second-rate order.

1875. What conclusion have you drawn from your knowledge of the Art Union of London, as to its operation, and as to its influence upon art?—The conclusion I have come to upon it is this, that the progress of various young men, students, and others, has been advanced in consequence of the art unions; that they have, in consequence of this chance of patronage, or selling works of art, not mere portraiture, been induced to turn their attention (more of them than I can remember to have occurred before, since I have had any knowledge of art,) to higher subjects.

1876. Do you think that a beneficial result?—I think as far as the country is concerned, if we could raise the taste by taking subjects of a more intellectual and higher class, we benefit the country and get it a higher name, instead of being told we excelled in nothing but portraiture.

1877. One of the objects, as it is stated in the prospectus issued by the Art Union of London, is the encouragement of the higher branches of art?—Yes.

1878. How has that intention been carried into operation?—It has not to the letter, because the prizeholders having the selection, a great deal has depended upon their taste.

1879. What is the result of that arrangement?—I should say the result has been that in some few cases bad selections have been made.

1880. But in the majority of cases that has not occurred?—I should say not in the majority.

1881. In the majority the selection has been tolerably good?—Yes.

1882. Do you draw that conclusion from hearsay, or from your own actual inspection?—From my inspection, knowing the works that have been sold. As regards one institution to which I have the honour to belong, the Royal Academy, I found our people in the Academy were so much engaged that I interested

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interested myself very much for the prizeholders of the Art Union, and on the first and second day, for two seasons prior to this, I was in attendance in the clerk's office at the Royal Academy, to answer any questions that might refer to the prices of pictures hung on the walls; I found that, at least in nine cases out of ten, where the inquiry was made, and the pictures had been selected, questions were put by the prizeholders as to whether they were good pictures or not.

1883. Has it been the practice of the prizeholders, generally speaking, to consult with artists upon the merits of the painting before they purchased it?—I think they have frequently when they had no judgment of their own. I remember a case that happened to myself. A prizeholder wanted a picture of mine, but he knew nothing of art, but some friend of his, who happens to be, I believe, an assistant of Mr. Barry, came down with him to assist him in making the selection of the picture; and I have in many cases found that the persons, when they knew any artist, or friend who knew anything of art, they generally brought him with them to assist them in selecting the picture.

1884. To what description of art has, in general, the attention of the prizeholders been directed?—To what I term fancy subjects and landscapes.

1885. Do you think such tendency has a beneficial effect?—I think, as far as regards these departments, it is beneficial.

1886. How far does it carry out the object which the Art Union seems to have had in view, namely, the encouragement of high art?—It certainly does not take the leading feature of high art, which is historic painting; and I think, according to my own feeling about the matter, we must first get the public in some way educated so as to be able to understand that department of art before we can expect they will make purchases in that department.

1887. The general taste of the country at present rather tends to the encouragement of landscapes and cabinet pictures than of high art?—Yes.

1888. Do you think the taste of the country in that particular is likely to improve, unless you place before it models of high art, and encourage the public to purchase works of a higher character by some special stimulant?—I should say not, because they would have no opportunity of improving.

1889. So that if you allow the public to continue purchasing for themselves, there is apprehension they will continue to select as they do at present?—I am in hopes they may arrive at a better taste, and that shortly, because I have watched the progress, year after year, of the purchases that have been made by the prizeholders in the Art Union, and I have found that every year the selections that had been made have been better than those of the previous year; they have chosen a better class of art; I have thereby imagined that a taste was growing up, because the selections that were made, even at the last year, were better than the previous one.

1890. Do you ascribe that better taste to which you refer to the Art Union, or to other external causes?—I should say we could not ascribe it entirely to the Art Union; I should think that would be going too far, inasmuch as there are various other means now resorted to in the country to induce a wish to become acquainted with art.

1891. What are those other means?—I think, in the first place, the British Museum being thrown open, and the attempt last year at Westminster-hall to show the people the cartoons, which gave them, I think, a love, and I think that the love of art has been growing up for some time. There is also the National Gallery, the gallery at Hampton Court and Windsor Castle, all of which are very much visited by the public.

1892. Do you think that giving the power of selection to a committee will be more likely to direct the public taste to a proper encouragement of high art than leaving the choice, as is now the case, to individuals?—I should say, as far as regarded a prize above a certain sum, that that ought to be so; I should say that, with respect to every prize of 100 *l.* and upwards, it would be advisable to put it into the hands of a committee.

1893. Mr. *Ewart.*] How would you choose the committee?—That I have not quite thought of; but I certainly should have a committee, not only independent of the Art Union itself, but I would have a committee composed of amateurs and artists.

1894. *Chairman.*] In equal numbers?—Why, perhaps it had better be in equal numbers.

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1895. To whom would you leave the choice of the committee, independently of the Art Union?—These are questions that I have not thought about; but I think the same reason that would lead me to wish certain prizes should be put into the hands of a committee, because the prizeholders were not competent to make a judicious selection, for that reason I should think it would be not wise to delegate to them the power entirely of selecting the committee to do so, because if they were ignorant of the one they would be ignorant of the other.

1896. Mr. *Ewart.*] You would devolve the power of selecting the judges of the prizes on the committee, not on the shareholder?—If I thought the shareholders, as a mass, had not the power; or if it were only those persons who had gained prizes, if they have not the power of making a good choice themselves, they might be equally inadequate to choose men who had that power, because it has frequently happened in the Art Union that some of the prizes have fallen into the hands of persons who were very ignorant of art.

1897. *Chairman.*] Do you think that is a necessary consequence?—No; it might so happen.

1898. Are there not innumerable instances in which individuals, though not capable of choosing themselves, are perfectly qualified to point out the person most capable to choose for them?—I am only speaking of a solitary instance, and perhaps in stating this I am saying more than I ought.

1899. What course would you suggest?—The course I would suggest would be that the Art Union might, suppose there are prizeholders, say 15 or 20 persons who hold prizes above a certain amount, then 15 of the Art Union committee might be placed with them, and thus out of those 30 persons they might elect, not any of these people, but a new body, a new committee; whether it is to consist of half a dozen, or 12, it has never occurred to me which was best.

1900. Mr. *Ewart.*] You think the committee of the Art Union could be safely intrusted with that power?—Yes, I should say so, because I think they have no interest but that of doing that which shall tend to the benefit, not only of the arts, but also shall gain them popularity with their subscribers.

1901. *Chairman.*] Do you think the prizeholders are often guided in their selection of paintings, not by the merit of the painting, but by its accordance with their taste, and the particular character of their furniture or houses?—Yes; I should say so decidedly.

1902. Has any case occurred within your observation which would enable you to judge of the motives which in general have guided prizeholders in selecting pictures?—I think they have been guided by the wish to possess something, without perhaps any particular reference to anything but the mere embellishing their own apartments with a picture which will be pleasing to look upon; I think they have had little else in contemplation at present.

1903. You do not think that the gratification of such wishes is a likely means of encouraging a proper principle or a purer taste in art?—Decidedly not; but they have still every year been improving.

1904. Do you think a plan might be arranged which would meet the general feelings of the public in London by leaving to individuals the choice of their prizes, and at the same time would protect them from the chance of making a bad selection; and if devised, do you think such arrangement could be carried into effect?—I think the arrangement I have just now suggested might do that, because they would have a veto in the selection of the purchases.

1905. You are acquainted with the engravings published by the London Art Union?—Yes.

1906. What is your opinion in general of these engravings as compared with others which have appeared from time to time in the market?—I should say they were, perhaps with one or two exceptions, very highly creditable to all parties.

1907. Are they sold at a much lower rate when they appear in the market than other engravings?—I should say not. There are one or two places in London where you may buy some of the most choice things for a very small sum; but of course they are in a bad state, the plate having been worn down very much.

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1908. Mr. *Ewart.*] You think that the prizeholders have not chosen badly?—No; generally speaking they have made a good selection.

1909. And they are improving?—Yes.

1910. You think that while on the one hand a committee might choose more correctly, yet still the present system has some advantages, inasmuch as it diffuses a taste for art among the persons who may be the successful prizeholders?—I think it is very likely to do that; and though this, like all other systems, may have certain objections, still they have chosen things that have pleased their particular taste, and that is one reason why I would act cautiously in ever deputing a committee to have the power of selecting for them.

1911. What do you think of the system of apprising the shareholders that in the event of winning a prize, they may have certain judges of art chosen by the committee to consult if they desire it?—I think there is no doubt that that would be a very great benefit, because they would have a certain choice of subjects, and they might say, "If that is a good picture, I should like to have that; or if that is not a good one, will you give your opinion of the next;" and they would thus have in some degree a veto in the selection.

1912. *Chairman.*] What would you think of a system of selection which should be dependent in some degree on the opinion of the committee, and in some on that of the individual; the committee selecting or declaring a certain number of paintings worthy of prizes, but at the same time leaving it in the power of the prizeholder to select from that number, or any other, the picture he might prefer?—I believe that in several cases that plan has been already adopted.

1913. What is your opinion of it?—I think it is a very good plan.

1914. Do you think it would give the advantage of superior judgment and extensive experience to the prizeholders, and at the same time not restrict unnecessarily their choice?—I should say so.

1915. The funds of the Art Union of London are very considerable; would you recommend that a portion of these funds should be applied to the encouragement of art by offering prizes at stated periods for the best painting in different branches?—I am not prepared to say whether that would do good or evil.

1916. Do you object to it?—To a certain extent I should object to it, in this way, that of course if there is one prize there may be a dozen candidates, and only one man can be successful; and to a young artist the production of a work of art, which is a work of great labour and time, in the case of disappointment it sometimes almost breaks him down.

1917. You do not mean, generally speaking, that the principle of offering prizes for any work of art is injurious?—Matters of competition, I think, are. I do not know how they may be managed in other countries, but I think rarely there is justice done to them here.

1918. Mr. *Ewart.*] Do you think it better that a selection should be made from existing works of art, or a prize held out to artists to make a certain work?—I should think there would be much less disappointment by such a measure.

1919. *Chairman.*] Do you approve of the proposition, that a portion of the annual subscriptions should be set apart for the purchase of works of art with a view of forming a public gallery?—If it were anything of importance, so as to be of service, I am afraid the shareholders might object to it.

1920. What sum do you think might advantageously be applied every year to that purpose?—I should think, if their funds continued the same as they are now, which, I believe, is something like 15,000*l.* a year, they might easily set apart, without any fear of doing harm, 1-15th part of that sum, which would be 1,000*l.*

1921. If they were to purchase but one painting every three years, do you not think that such purchase would be a very great encouragement to the production of high art?—It would be a great thing; it would tend to do a great deal of good.

1922. Are you aware that the committee of the Art Union has lately distributed with its usual engravings a collection of compositions in outline?—Yes.

1923. Do you recommend the adoption of that plan?—Why, I think anything that might induce an encouragement of that department in art, which though it is a mere outline, is a higher department of art, would always tend to do good, by directing attention that way.

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1924. Speaking of engravings generally, do you recommend their distribution as an effective means of encouraging art?—Yes, though I object to the present mode in which it is done.

1925. What is your objection to the present mode?—That by the mere selection of one subject, and the necessity of taking off a great number of impressions, many of them are very inferior.

1926. Do you approve of the application of the electrotype?—Certainly not.

1927. What is your objection to the electrotype?—I think it has not the same perfection that the other plates have; it is not so perfect as the plate, and there is great risk as to their being good, and many of the impressions are very inferior to those that are taken off in an early part.

1928. Have you given much attention to the nature and effects of its application to engraving?—I have looked over a great number.

1929. And that is the deliberate conclusion you have arrived at from an extensive acquaintance with the process and its results?—I am not thoroughly acquainted with the process of electrotype; but this I am, I have been for many years acquainted with engravings, and I have formed a very large collection of fine proofs. At the last year's distribution of the prints, I went down repeatedly to the Art Union office; I could find nothing I liked to bring away; they begged of me to wait; they said it was not good enough for me to take home as the impression that was due to me. I suggested to two or three of the committee, that they should not confine themselves to one particular print, and as there was a dearth of employment in this country of engravers, they should select two, or three, or four pictures, and put them into the hands of the engravers, and the subscribers would then have four different subjects, and the plates would not then be under the necessity of giving so great a multiplication of copies as they are now.

1930. Would not a larger sum be required for that purpose?—Decidedly.

1931. It would be the expense of four engravings instead of one?—Yes.

1932. Is not the electrotype process, when applied to the plate before a large number of impressions is struck off, more likely to produce good impressions than the original plate could possibly do at a later period?—I think it is very likely it would. But I have seen impressions where all the lines, in consequence of some process of the electrotype, have been more or less doubled.

1933. Is that the case with the Art Union plates?—It was in one in particular.

1934. At what period was the electrotype process employed by the Art Union?—Not till the production of a plate after Mr. Knight, I believe.

1935. Have you heard any dissatisfaction expressed at its employment?—I have by the engravers.

1936. And by the subscribers?—I do not know so many of them as I do of the engravers.

1937. Do you think it would be a more eligible course, to allow a certain number of the prizeholders to select for themselves engravings from the stock of different publishers, than to leave, as is at present the case, to the committee the power to employ an engraver for the execution of a work of art?—It would, perhaps, get a greater variety, and it would give the prizeholders a power of pleasing themselves. May I ask if you mean by that to say that the shareholders or subscribers are not to receive any print at all?

1938. I want to know whether, in your opinion, the giving the power of selecting from the stock of different publishers would not be a greater encouragement to publishers and engravers than the present mode of proceeding?—You would make a certain number of prizeholders entitled to receive a print for a certain amount, selected from a certain publisher or publishers?

1939. Yes.—That would be a very excellent plan; but I fear, in the adoption of that plan, you must not do away with the other; you must retain the power of giving to each subscriber a print.

1940. There would be no means of obviating the inconvenience arising from the extreme multiplication of impressions, but from the plan which you suggest, that is, instead of employing one engraver for the execution of one subject, three or four should be employed for the execution of several?—I think so.

1941. The necessity of that arrangement would become more and more sensibly felt, in proportion to the increased number of subscribers?—Yes.

1942. But

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1942. But at the same time that the number of subscribers increased, the means also would increase of applying larger funds to that purpose?—Yes.

1943. Have you considered how far the distribution of casts may be adopted, as one of the means for encouraging art?—Yes; but I should say not plaster casts.

1944. What description of casts would you recommend?—If there are to be casts, I would have them in bronze.

1945. You do not propose, if they are to be in bronze, to extend the distribution to all the members of the society?—No, you could not; unless it were a bronze medal, which would be a desirable way, but that must be in the lieu of a print.

1946. To whom would you limit the distribution?—To a certain number of subscribers who gained prizes under the amount of 10 guineas; but that must depend upon the funds.

1947. Do you think that the Art Union has encouraged, to an inordinate degree, the number and pretensions of inferior artists?—No, I do not. I think it began by giving encouragement to some inferior artists; but as I said before, the selections that have been made within the last year or two are very much superior to those that were made in the first instance.

1948. Mr. *Ewart.*] There is an annual exhibition, is there not?—Yes.

1949. And has that exhibition been creditable to them?—Yes.

1950. *Chairman.*] Has private patronage been increased or diminished by the existence of art unions?—I cannot say what the fact is; but I should say, by parity of reasoning, it ought to have been increased, and in some cases it has; as, for instance, a man having obtained a picture by a prize, for which he has only paid one guinea, might have been induced to desire the same artist to paint a companion.

1951. You do not think it has in any way diminished private patronage?—I should say not.

1952. Mr. *Ewart.*] Has it not induced people to add a considerable sum sometimes to the prize which they have gained?—Yes; a particular friend of mine, Mr. Cabbell, one year got a prize of 25*l.* and he bought a picture to the amount of 150*l.* It was a picture of Mr. Simpson's; that was engraved afterwards.

1953. *Chairman.*] What is the general opinion of the artists with whom you are acquainted of the present constitution of the Art Union of London?—I have never heard any of them complain of the conduct of the committee.

1954. Have you heard any complaints of the system of selection adopted by the London Art Union, or any preference given to that adopted in Edinburgh?—They have preferred the London.

1955. The artists generally with whom you are acquainted have preferred the London?—Yes; with respect to the Edinburgh, it was supposed that the committee had some favourite artist; having the power of selection in their own hands, they made selections from certain artists, to the exclusion of all others; and therefore I say that the management of the Art Union of London, from that very circumstance, has given more satisfaction.

1956. Mr. *Ewart.*] In fact, they do not select?—No.

1957. *Chairman.*] Does the London Art Union confine their patronage to English artists, or extend it generally to artists of the British empire?—Generally to artists of the British empire, and the prizeholders may choose the work of a foreign artist, if exhibited in London.

1958. Do you object to such limitation; do you think it would be advisable to confine the patronage to any particular portion of the empire?—Certainly not; I think it should not be confined.

1959. Mr. *Ewart.*] Do you think it is objectionable to have a variety of pictures from distant parts of the country, or from Ireland or Scotland?—I think persons who are exhibitors, whether from Scotland, or Ireland, or any other place or distant part of the same kingdom, they not having any friends in that part, would never have a chance of selling their pictures. My opinion is, that when a picture is hung upon the wall of an exhibition, it ought to be equally liable to be chosen with any other picture by a prizeholder in the Art Union.

1960. Mr. *Escott.*] From your general knowledge of artists in London, what do you conceive to be the opinion of the most celebrated ones on the subject of

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Art Unions?—I think that they, in the absence of what artists term a more legitimate kind of patronage, believe them to be very beneficial, and that artists are very glad to avail themselves of this opportunity of getting employment.

1961. What is the opinion of the most eminent artists in London on the merits or demerits of the system?—I cannot exactly say.

1962. I suppose you are acquainted with the principal artists in London?—I know a great number of them.

1963. Have you not conversed with them on the subject of art unions?—Not generally.

1964. Have you with any?—I have with some few.

1965. Have you not heard them express their opinions?—Merely to this effect: that it was a good thing so much money was raised, as it must ultimately benefit the arts, inasmuch as it induced men to paint subjects of a different character from what they otherwise would have done.

1966. Have you heard them express any opinion as to whether that same amount of money might not be employed more advantageously for art?—If the money were employed in commissions of a different nature, there is no doubt it would.

1967. I understand you to say your opinion is that the Art Union, as at present constituted, is beneficial rather than otherwise?—Yes.

1968. Do you think that is the opinion of the greater number of eminent artists now residing in London?—I know nothing to the contrary.

1969. Your opinion is that they do think so?—Yes; because many of them have been benefited by the very art unions themselves. I know that many of them now have already prepared things with a view to the Art Union being allowed to proceed as it has hitherto done; and several friends of mine have painted pictures with a view that they might be selected.

1970. Have you had your attention called to the prices which have been given for pictures by prizeholders in the Art Union?—Many of them have added large sums of money to the original prizes.

1971. Have you ever observed that pictures so purchased have fetched a much higher price than you thought they were worth?—That would always be the case with certain people.

1972. Have you observed it?—There are certain men that are artists among ourselves, who do not think little of themselves; they ask very high prices for their pictures.

1973. Have you seen the prices which they have asked given by the prizeholders in the Art Union?—Yes; because there is a law that the price, when once asked, cannot be altered.

1974. *Chairman.*] Have you seen those prices given by other purchasers, independently of the Art Union?—Yes.

1975. Mr. *Escott.*] Do you think they would be so likely to sell those pictures at a price above their worth, if it were not for the art unions?—I think some of the men who put those prices upon their pictures do not sell them to the Art Union.

1976. Mr. *Ewart.*] Do you think that the art unions artificially raise the price of pictures?—No, I do not.

1977. Mr. *Escott.*] Do you not think that so large a sum of money thrown into the picture-market, must have the effect of raising the price of pictures?—No; inasmuch as with the Art Union, and all the other patronage at the back of it, it does not buy more than one-half of the pictures that are for sale annually in London.

178. Would not the numbers which are for sale, and which are not purchased, be still greater, were it not for the sum of money disbursed in the purchase of pictures by the Art Union?—Yes.

1979. Must not the effect of that be to raise the value of pictures?—It would not induce a man of an honest character to charge more in consequence of there being an Art Union to purchase it.

1980. Do you not think that the generality of painters would not charge as much for their pictures as they would be likely to fetch?—Painters like myself, and many others, if they paint a picture of a certain size and a certain subject, the price for doing so would be so much; it would be uniform, and not altered by the circumstance of the Art Union.

1981. Mr. *Ewart.*] Have you yourself, since the Art Union has been founded,

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founded, sold your pictures to the Art Union at a higher price than you would otherwise have done?—Certainly not.

1982. Is not the result of the Art Union rather, probably, to increase the supply of pictures than to raise the price of them?—Yes.

1983. Mr. *Escott.*] Have you sold many pictures to the Art Union yourself?—Three.

1984. When was the last?—Last year. It was a small picture, the only one I had to sell; the price of it was 25 guineas.

1985. Are you of opinion that any injury is done to the interests of art by the encouragement given to inferior artists through the medium of the Art Union?—No; the injury would not be to the art, but to the men themselves.

1986. How so?—Inasmuch as it might lead them on to a certain point, and ultimately they might fail in their endeavours.

1987. Do you know that that consequence has been produced?—I do not know that it has always been produced, nor can I ascribe that to the Art Union. I know that in the Royal Academy you see young men with every promise of making great artists, they go to a certain point, and go no further.

1988. *Chairman.*] Is not that the case in almost every profession?—Yes.

1989. Is not there a greater demand for subordinate art than there was formerly; for instance, the application of art to manufactures, and decoration?—Yes.

1990. And many of these inferior artists, whose exertions would formerly have been failures, not only in reference to the profession, but in reference to their means of obtaining a livelihood, are not now so likely to run that risk, from the encouragement given to various branches, secondary as well as superior, of art?—I should say there are so many chances of getting employment, that though they may not be able to get to the top of the tree, yet they will be able to supply certain schools of design with teachers, even though they may not be able to execute a fine work of art.

1991. Mr. *Ewart.*] In consequence of the encouragement that has been given to art, has not art extended itself lower in society, and made itself more a part of every-day life than it was?—Yes.

1992. *Chairman.*] In consequence of the anticipations entertained, and the encouragement likely to be given by the Commission of Fine Arts, in the decoration of the Houses of Parliament, is there, in your opinion, a greater field opened for art than was formerly the case?—Yes.

1993. Do you apprehend, from the application of the funds of art unions, there would be a stronger stimulus applied to art than was justified by the demand?—No, I do not.

1994. Do you think that the provincial art unions tend to improve and extend art?—I think, under proper management, they would; but very few of them have been properly managed.

1995. Are they not charged by some with a tendency to encourage mediocrity?—In some cases that may be so.

1996. Mr. *Ewart.*] There are a great number of provincial shareholdes in the London Art Union, are there not?—Yes.

1997. It extends its operations all over the country?—Yes, and even to New South Wales.

1998. Is not mediocrity in art, and collusion with artists, less likely to take place in a large body than in a smaller and more local body?—Decidedly so: there was a case I heard of at Norwich, by a gentleman, who was a prizeholder, and who knew several of the Norwich artists; and he said he did not wish it to be known that he had got a prize, because he should be so pestered by men who had pictures to sell: it was discovered at last he had this prize, and he was about to make a certain selection, but another man, who had a picture to sell, said, "If you will buy my picture, I will give you another in addition:" at last, and in consequence, as I heard, of that, the man was obliged to abandon his original choice, and to take the second picture; but whether he got the picture that was promised over and above his purchase I do not know.

1999. *Chairman.*] Within your own individual experience, have you found that there have been cases in which good pictures have been purchased, though the persons so purchasing have not had much discrimination, or previous knowledge of art?—I think not; I think in nine cases out of ten, when they have made a good selection, it has been in consequence of getting some friend who knew more of the matter than they did.

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2000. What would have been the result, in your opinion, had they been left to their own judgment?—They would then most likely take only what we may term pretty things, which have no good art in them.

2001. Have you any suggestion to offer to the Committee with respect to these societies?—I have one with respect to prints. I think instead of one plate, I would suggest there might be a variety of engravers employed, because they are now entirely at the mercy of the print-sellers, who are not the most merciful people in the world.

2002. Mr. *Escott*.] Are you acquainted with any London artists who have expressed any decided opinion against art unions?—I do not know any.

Edward William Wyon, Esq. called in; and Examined.

E. W. Wyon, Esq.

2003. *Chairman*.] YOU are connected with the London Art Union?—Yes.

2004. In what relation?—I have been a subscriber from the commencement, and have had also a commission from them.

2005. What is your opinion of the operation of the Art Union in reference to art?—I think it is likely to be very beneficial to art.

2006. Do you object to its present organization?—There possibly may be some matters of detail that might be improved, but I am not aware of any important point that I should object to.

2007. What do you consider its influence to be upon art; is it, in your opinion, generally beneficial to the extension or improvement of high art?—I think it appears to have been beneficial both in the bringing forward many productions of a superior character to those which were formerly executed, and I think that it may be made very influential, under proper regulation, in the production of works in the highest walk of art.

2008. Do you attribute that to the system adopted in selecting paintings or other objects of art?—I think that the general encouragement of art, or rather of artists, will result from the mode adopted of allowing every prizeholder to select for himself, while it would be the peculiar province of the committee, to whatever extent their means allowed them, to encourage works of high art.

2009. What means would you point out for that purpose?—Such as commissioning historical pictures or historical sculpture.

2010. That is to say, you would apply a portion of the funds for commissions in historical subjects, both in painting and sculpture?—Yes.

2011. Do you think that proposition would meet generally with the approbation of the artists of the country and the public?—All I have ever conversed with, with but very rare exceptions indeed, have coincided with that view.

2012. Do you think it proper to give the power of selection to individuals?—I think it highly desirable.

2013. Do you see any abuse likely to ensue from allowing individuals to choose for themselves?—The abuse that may possibly arise from such a mode of choice will always be very much controlled by the exhibition of such works which they select, and the opinion pronounced upon the selection they make.

2014. Mr. *Ewart*.] If in any of the annual exhibitions of the London Art Union any inferior picture has been chosen, of palpable mediocrity, would not such choice recoil upon the members of the Art Union, and public judgment pass its censure upon them?—Unquestionably; that induced me to say what I did, that public opinion will always control, to a great extent, individual ill judgment.

2015. In consequence of the exhibition?—Yes.

2016. *Chairman*.] But the individual is likely to be very little influenced when he has purchased a painting, by public opinion, as expressed either at the exhibition or in the public prints?—Probably they may not; but the prizeholders in the next year would be more cautious, if they found that their predecessors were severely criticised by the public press for their folly; it would make them very much more careful in what they did.

2017. Have the prizeholders been in the habit of consulting with other persons, generally speaking, before they have made their selection of the work?—In all cases of choice made by prizeholders, that I have been acquainted with, there has always been a consultation with artists, or such friends as they conceived were likely to give them the best information.

2018. What

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2018. What has been the result of this arrangement; has their choice been in general tolerably good?—I think very good, considering all the circumstances.

2019. Do you recommend an application of a portion of the funds to the distribution of bronzes?—Yes, and on this point I feel rather strongly, having myself executed a commission for them in that branch.*

2020. Do you think that branch of art requires considerable encouragement in England, from the little opportunity and encouragement hitherto given to its improvement?—It probably requires more than any branch of art there is.

2021. To what do you attribute that?—It appears there has been an inattention to the subject among artists; and while the public generally have felt the want of such works for the decoration of their houses, the market has been supplied with foreign works at a cheaper rate than any single individual artist could supply them.

2022. To what do you ascribe the comparative cheapness of foreign works?—I should be rather at a loss to state all the causes that may operate to produce that lowness of price; but I imagine one great cause to be that they are executed abroad in very large quantities, in establishments far more complete than any that exist in this country for that purpose.

2023. Your observation applies to the casting?—From what I have understood (I cannot speak of that from my own knowledge), but I have understood, in France particularly, the whole operation, from the modelling to the completion of these works, is carried on in one establishment; whereas here they have to go through several.

2024. Are not designs furnished by some of the most eminent artists, and models from these designs afterwards executed in these manufactories?—I apprehend the artist must be retained by the manufacturers themselves for the execution of their particular works.

2025. Are you acquainted with instances in which artists of eminence have contributed the original design for the model?—No, I am not; I only judge from the excellence of the work.

2026. Has not this been the case where smaller models have been executed from larger statues?—It may be, but I am convinced that artists of the first eminence must be employed in France to execute those works.

2027. Mr. *Escott.*] Have they a large export trade in these things?—Yes, the amount imported here from France is very considerable indeed.

2028. *Chairman.*] Is not the demand for bronzes, which has so much encouraged the supply in France, as much attributable to the superiority of the design and to the execution as to the lowness of price to which you have just now referred?—Unquestionably.

2029. Then you would say that the want of that demand in England may be equally attributed to there not being so many eminent artists employed in the design and execution of bronzes as in France, and the work on the whole not being of the same superior character?—I am not aware of any artist of repute having devoted himself to the execution of small bronze works, and I have been speaking all along of small works in bronze.

2030. Do you think that any patronage of the art unions which would tend to bring into more general notice the exertions and capabilities of artists to improve the design and execution of bronzes in England, would not be of the greatest benefit to that branch of art?—Most decidedly it would.

2031. Do you think that the plan of giving a certain number of bronzes as prizes, in addition to those which are annually distributed by the Art Union, would work beneficially?—I cannot see how it can fail to do so.

2032. Is there any other application of the funds for the improvement of works in bronze, such as the purchase of paintings, the casting of medals, which you would suggest to the Committee as advantageous?—The execution of medals would be a most valuable thing; it is an art which has been very poorly patronized indeed in this country; so poorly, that there are but very few who practise it at all.

2033. You are acquainted with the collections in France?—I have seen the collection at the Mint there.

2034. They

* The commission alluded to was to model a small copy of Flaxman's group of Michael and Satan, and furnish 20 casts in bronze.

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2034. They are sold at a comparatively low rate, are they not?—Yes, very low.

2035. Has such been the case for some time past?—Yes.

2036. Is the collection still continued?—It is but a very few years ago that I was there, and it was then in existence.

2037. What is your opinion of the design and execution of the French artists in that material?—The French medals I have seen have generally been very beautifully executed, but I have not always thought their designs so beautiful as the execution of them.

2038. To what portion of the collection do you refer; to the work generally, or to any particular branch?—I was thinking particularly of the more modern medals.

2039. You are acquainted with the Napoleon series, I suppose?—Yes.

2040. Do you extend your objection to the designs of that series as well as to those of others?—My own impression was they were not so beautiful in design as they were in execution, but they were still very beautiful medals.

2041. Do you think it likely that sufficient encouragement would be given by the public, if their attention were directed to it by the Art Union, to the formation of a series either of English history, or of poetry, or art?—It would go very far towards drawing the attention of the public to it, and thus induce that patronage which it is so desirable the art should receive.

2042. Would the carrying out such a project be attended with very considerable expense?—The whole expense would be considerable, but as the execution of them would be spread over a great length of time it would not be so much perceived.

2043. Do you think that any objection would exist to the distributing a medal with each engraving, in case the funds should increase considerably beyond their present amount?—None, that I am aware of.

2044. Would you be enabled to meet, for instance, the demand of 20,000 subscribers without materially injuring the die?—I should think it might be done.

2045. If such difficulty were to occur, could it not be obviated by ordering more than one medal for distribution?—Yes, certainly.

2046. For instance, you might have a series of the great poets, the great artists, the great statesmen, &c. &c., and the sovereigns of the country, going on simultaneously?—Yes.

2047. So as to allow individual subscribers to select from that series which was most agreeable to each?—It might be done, and of course by so doing you will save the dies to a certain extent.

2048. What would be the sum which you would suppose each die, for a collection of that kind, ought to cost?—I should suppose a medal of that kind would cost about 100*l.*

2049. For what would you sell each bronze medal?—The price would depend on the size of the medal and the number struck from each die; in general terms, at from half a crown upwards.

2050. Is not the high price of labour attributable, in some degree, to the small number of the labourers, and that again to the want of encouragement in that as in any other branch of industry or art?—It may be attributable to that.

2051. And then, in proportion as there was a greater encouragement, there would be a greater facility of obtaining persons acquainted with such branches, and, consequently, not so great a necessity for paying high wages to those who were employed?—That would certainly be the case; but, at the same time, the cost of living altogether is more expensive here than in France, and in the same proportion labour of all kinds must be dearer.

2052. Is there not a duty upon the importation of works of art?—Yes.

2053. Does not that contribute to balance the actual cost paid by the public in this country for foreign works?—One would suppose it would do so; but even with that duty, we find they do import works of art, and sell them cheaper than British works.

2054. You think, in that branch of art, the Art Union institution would be of considerable advantage by adopting the course which is pointed out in their prospectus?—Certainly.

2055. Have you any suggestion to offer to the Committee which you think it would be advisable to adopt for the greater improvement of art unions?—I am not prepared to offer any.

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2056. Mr. *Escott.*] Have you a large acquaintance among artists in London? —Yes. *E. W. Wyon*, Esq. 3 July 1844.

2057. Are you aware what is the general opinion among artists of the merits of art unions?—The larger number are decidedly in favour of art unions; very much so, indeed.

2058. Do you know any eminent artists who are opposed to the Art Union of London?—I did know one or two, some two or three years ago, before the art unions obtained the station they have, and before they had done the good they have now. Whether their opinions are now changed, I cannot say. All I converse with, with the exception of some few engravers from whom I have heard objections, are favourable to them.

Veneris, 5° die Julii, 1844.

MEMBERS PRESENT.

Mr. Ridley Colborne.	Mr. M'Geachy.
Mr. Escott.	Mr. T. Wyse.
Mr. Ewart.	Mr. B. Wall.

THOMAS WYSE, Esq. IN THE CHAIR.

William Etty, Esq. called in; and Examined.

2059. YOU are acquainted with the Art Union of London?—Yes. *William Etty*, Esq. 5 July 1844.

2060. With any other art union in England besides?—I have merely heard cursorily of them.

2061. You are personally acquainted with the members of the committee of the Art Union of London?—Some of them, I think.

2062. Have you given attention for any considerable period to the character and operations of the London Art Union?—Only a general attention, not a particular attention.

2063. You are acquainted with the nature of its constitution?—Yes, generally.

2064. And with the objects which it purposes to have in view?—Yes.

2065. And you have observed the effect which it has had upon art?—Yes.

2066. Are you aware that the object of the institution, as put forward in its prospectus, is the encouragement of high art, especially, not neglecting the other lower departments in the different branches of painting and sculpture?—Yes; of art generally.

2067. Do you think it desirable that an encouragement, on an extensive scale, should be given to high art?—Yes, certainly.

2068. What would you say was the proper definition of high art?—History and poetical subjects, and such a class of landscapes as Poussin and others have painted, especially.

2069. Do you think a proper encouragement has been given to high art in England?—Certainly not.

2070. To what do you attribute that want of encouragement?—I attribute it merely to the absence of encouragement from the Church mainly.

2071. That would extend to one of the highest branches?—The highest.

2072. The religious?—Yes.

2073. Is that want of encouragement universal in England on the part of the religious denominations of which the community is composed?—I think so.

2074. It has arisen in some degree, I believe, from the nature of religious opinion?—I think so.

2075. Do you not make some exception in favour of the Roman-catholic portion of the community?—Yes; I do except them at all times.

2076. Their numbers and means however have not given them, perhaps, the opportunity of encouraging that branch of art as much as might be desirable? —That is my belief.

2077. If found congenial to their religious opinions, do you think that much encouragement might reasonably be expected from the Church of England and other religious denominations?—They have hitherto, as far as I have learnt, not only not encouraged it, but very seriously discouraged it; for

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I have heard instances, one in particular, in which a very fine picture had been rejected by two or three different churches, which was offered as a gift.

2078. Have not several artists in England offered, at various times, at their own expense, to paint portions of churches?—Yes, certainly; St. Paul's for instance.

2079. How has that proposition been received?—It was at once rejected.

2080. Were the grounds stated at the time?—Not that I am aware of; but it was decidedly rejected.

2081. Mr. *B. Wall.*] How long is that ago?—In Sir Joshua Reynolds' time.

2082. *Chairman.*] Has encouragement been given to the painting of glass?—Occasionally.

2083. Not confined to mere heraldic decoration?—No.

2084. Embracing occasionally religious subjects to some extent?—Yes, frequently; that has been the case even in Protestant churches.

2085. Mr. *B. Wall.*] St. Martin's, for instance?—Yes.

2086. *Chairman.*] Does it strike you as inconsistent that they should allow the introduction of subjects of that description in glass paintings for windows, and at the same time should exclude them from the walls?—Quite inconsistent that they should introduce at once painting in the window and use sculpture on the monuments and on the King's Arms, and still exclude fine art.

2087. Do you perceive any relaxation of that severity?—There is a little, if anything.

2088. Has it shown itself in a manner favourable to the art?—Rather.

2089. There is another branch of high art, historic, which would not be much affected by the circumstances to which you have just referred?—Profane history.

2090. Has much encouragement been given to that branch of art?—More of late years, considerably, than there was formerly.

2091. To what do you ascribe that improvement?—To general appreciation of art in the public, and intercourse with the Continent.

2092. Arising from the habit, generally prevalent, of travelling among the higher classes?—Yes.

2093. Do you extend it to mythological and poetical subjects?—Yes.

2094. The general tendency however of the English taste still continues to be, as far as the Committee is informed, to landscape and subjects of still and familiar life?—Yes, and to portraits.

2095. Mr. *B. Wall.*] In Protestant countries abroad, from your experience, is there the same objection to exclude pictures and sculptures from churches that there is in this country?—I have not had much intercourse with the Protestant part of Europe in that respect, but mostly in the Catholic part; but I think there is a greater disposition for pictures, from what little I have seen of them.

2096. Are you aware, where the Lutheran confession prevails, that paintings are still to be found, both ancient and modern, in the churches belonging to that profession?—Yes, I have so understood.

2097. And that, on the contrary, the Calvinistic denominations exclude them?—Yes.

2098. Do you think the same objections which formerly existed at the period of the Reformation to the introduction of paintings, subsist in the same force at present?—No; I think they would be more likely to be removed at present, in a degree; still there are many very firm upon the point.

2099. Do you conceive, that notwithstanding the large number of paintings that have been executed in the illustration of religion, that it still offers a very extensive field for invention, and for high artistic power?—Yes, there is still an extensive field, but much more circumscribed than formerly, from its having been so well done.

2100. But still sufficiently large to inspire and to encourage the artist?—Yes.

2101. Are there not many subjects, particularly in the Old Testament, which have been but sparingly touched upon by the Catholic artist?—There are, certainly.

2102. Mr. *Ewart.*] Have not the pictures for churches, of course of sacred subjects, been more extensively ordered of late years than they formerly were?—Rather more.

2103. Are you aware, for instance, of a very fine work of Hilton, ordered by the Corporation of Liverpool, for the parish church there?—For a window.

2104. Are

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2104. Are you aware that Hogarth was employed to paint three very large paintings, and which surround the altar of St. Mary Redcliffe, at Bristol?—I am not. I do not deny isolated instances, but I am only speaking generally. The artist you just mentioned painted a fine picture, which was offered to St. James's Church, and the rector would not have it on any terms; he said he would not have the church made an exhibition-room of. There is one instance in St. Stephen Walbrook. I merely am urging this as my opinion that one cause of the decline of the art is, that it was not so generally called for as in Catholic countries; that they will sometimes receive pictures as a gift, but they will not come forward and give artists directions to paint them.

2105. Mr. *Escott.*] You know the altar-piece, painted by Mr. West, which is in the cathedral at Winchester?—Yes.

2106. Was that painted to order for the cathedral?—I am not aware.

2107. Do you think of late years there have been many pictures painted in this country fit for a position in churches?—Perhaps not many, because they have not been called for.

2108. Do you think there would not have been more called for for that purpose if fine large works had been exhibited in London, and if artists had thereby shown their power to paint pictures?—I think artists have shown their power; Mr. Hilton, for instance.

2109. Mr. *M'Geachy.*] You would rather say a want of encouragement has led to the not painting of those pictures?—Yes.

2110. Mr. *Escott.*] Do you not think some of the pictures which have been placed in churches, some of Mr. West's for instance, are not of sufficient merit to encourage persons who have the care of ecclesiastical buildings to adorn them in that manner?—Some of his pictures are of considerable merit.

2111. *Chairman.*] Does the same objection exist generally to the introduction of sculpture as to painting into churches?—Yes, I think it does, except as monuments, where they are paid to introduce them.

2112. You are aware that some of the finest works of Thorwaldsen, the Christ, the Prophets, the Evangelists, and the other Apostles, were executed for, and I believe are to this moment in the cathedral of Copenhagen?—I was aware of his having done those things, but I was not aware of their exact destination.

2113. Do you see any objection to the introduction of sculpture more than of painting into churches?—Certainly not.

2114. Do you think such admission would offer as large a field for art as painting?—Yes, I think so.

2115. Mr. *Ewart.*] As the taste of the people proceeds to develop itself in art, might it not be desirable to make that increase of taste an instrument for increasing their devotional feeling?—I think so.

2116. In fact, to form a new inlet for devotion?—I do humbly conceive that art can never reach its highest moral elevation unless it is connected with religion.

2117. *Chairman.*] Are you acquainted with the works of Pugin?—Yes.

2118. And with the efforts which have been made of late years by the Catholic community to combine with architecture painting and sculpture?—Yes, I am quite aware of that.

2119. Do you anticipate from those efforts a considerable demand and encouragement of religious art?—Yes, I do; I hail it with pleasure.

2120. Do you conceive the history of our own country offers an extensive field for art?—Yes, certainly.

2121. Has it been much illustrated by the artist in this country?—Not much.

2122. To what do you principally ascribe the want of encouragement of historical art, particularly as connected with the history of these countries?—I attribute it in a great measure to the ignorance in the mass of the people of the powers and claims of art, and never having come into daily intercourse with it as they do on the Continent, and that the decline of religious art has occasioned the decline of the historical art in the other departments.

2123. Do you extend that observation to the higher as well as to the other classes of society?—Partly to the higher class of society.

2124. Is it not in some degree to be attributed to the confined character of our domestic habitations and public buildings?—Perhaps in a degree.

2125. But we have a tolerable number at present of public buildings of size sufficient to admit subjects of an historical nature on a considerable scale?—There is a great deal of vacant wall in the public buildings.

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2126. For instance, in our tribunals of public justice?—Yes.

2127. In our literary and scientific institutions?—Yes.

2128. In our town halls?—Yes.

2129. In our clubs, our hospitals; might they not all admit a considerable number of works?—There are a considerable number of spaces for works of art, arenas for the exhibition of them.

2130. Mr. *Ewart.*] And even in our domestic habitations?—Yes.

2131. *Chairman.*] You do not then anticipate until the love of art be more diffused among the public, a very great encouragement to historic art?—No.

2132. Have any efforts been made of late years tending to show that there is an awakened feeling of the necessity of encouraging that branch of art?—Yes, of awakening the attention which Government has paid to it; it seems to have shown the public what they did not at first seem to think, that art is of considerable value, and there does seem awakening a considerable esteem for art, which I hail with pleasure.

2133. You are aware of the labours of the Royal Commission for the decoration of the Houses of Parliament?—Yes.

2134. Do you anticipate from their proceedings much encouragement to art?—Yes, I anticipate a good deal; but still I stick to my original position, that unless the Church bring it within their pale, the efforts will only be half accomplished.

2135. Have you reason to think that the Art Union of London has in any way tended to awaken that feeling for high art to which you have just referred?—Perhaps in a degree it has, and I think it has done temporary and partial good. I do not profess on these matters to be an authority, but I think that its operation, on the whole, would be against the ultimate interests of art; that is my feeling.

2136. What is the amount of good which you think it has effected?—Well, it has been the means of several very clever pictures being purchased by distinguished artists, and it has also been the means of a great many mediocre and inferior productions being sold at the same time.

2137. To what circumstances in the constitution, or the operations of the institution, do you respectively attribute the purchase of good and mediocre works?—In the first instance, the considerable sums that the first prizes have given have enabled the possessor of those prizes to buy works of good character, aided by their own good taste, and the advice of the artist. With regard to the mediocre and inferior, it is also influenced by the amount, and in some degree by the taste, either good or bad, of the possessor of the prizes.

2138. The Art Union of London allows the prize-holder to select for himself?—Yes

2139. Is it not to be apprehended, that as those prizes frequently fall to persons comparatively unacquainted with art, they may make choices unwarranted by the character of the works?—Yes.

2140. Has that been within your observation frequently the case?—Yes; but they have not unfrequently when the prizes got into the hands of people who are rather needy: the operation has been that these works of middling, and I may say of a superior class, have immediately been put into the market and sold at a very deteriorated price, and sometimes put into raffles, and raffles set on foot at public-houses for the disposal of these things, as the possessor wants to turn them into cash; he is not desirous to keep the picture, but is desirous to get what the picture will produce, therefore bringing the artist into some degree of disrepute. I have heard of an instance where a picture of some merit was bought, and very soon after exposed at a broker's shop in Lambeth Cut, with a ticket on it for a very low price indeed; and I have understood that they are frequently bought at raffles at public-houses, and sold for a considerable sum less than their original price.

2141. Does that arise from the painting having been originally sold at too high a price, or from the circumstance of its having been purchased by an individual who attached no value to art, and who probably was in circumstances not to warrant his purchasing a work of art?—Frequently the latter, sometimes the former, if the prizes are frequent. Tickets are often taken by persons of the Art Union, who are desirous not merely to possess a picture, but to sell it immediately they get it, even at a much lower price, so long as they turn it into money.

2142. Mr.

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2142. Mr. *Escott.*] With those persons it is fairly a gambling transaction?—Yes.

2143. *Chairman.*] Under the name of encouraging art?—Yes.

2144. Would this in any way be corrected, do you think, by the committee being empowered to choose for the prizeholder?—Perhaps it might; but I am not aware that it would entirely prevent it; I should think not.

2145. It might prevent the selection of inferior paintings, but it could not prevent the after sale of those paintings, in case the prizeholder were in the position, and had the education and views you have described?—No, it would not.

2146. There is a greater danger, however, of injudicious choice if left to the individual than if placed in the hands of a committee of selection?—I should think there is.

2147. Do you think it would be easy to select a number of gentlemen who might be competent and willing to undertake the duty of selecting for the prizeholders of art unions?—I should think it would be easy.

2148. How would you compose such a committee, in case its establishment were advisable?—From gentlemen of known taste, and mixed with artists.

2149. Should you prefer unprofessional gentlemen to artists?—I should think it ought to be mixed probably.

2150. In what proportion?—Pretty equally.

2151. Mr. *B. Wall.*] Do not you think there would be a great objection amongst artists of high reputation to mix themselves up with the selection of pictures?—Certainly.

2152. So that it would be almost impossible to form a committee so as to secure a protection to high art, and give satisfaction to the public at the same time?—I fear so.

2153. *Chairman.*] Do you recommend that such a committee should be chosen annually, or that the existing committee should be permitted to fill up the vacancies in their body as they occurred?—I should think electing them annually would be better.

2154. Would you apprehend, from a committee so formed of gentlemen tolerably acquainted with art (though they could not have the advantage of the co-operation of artists of eminence), and chosen in a public meeting by the subscribers at large, any want of fairness in the selection of paintings for their prizeholders?—No, I should not apprehend there would.

2155. You think they would make as good a selection as could reasonably be expected, and a better than has generally been made by individual prizeholders?—Yes, I think that is very possible.

2156. It has been stated to the Committee that the individual prizeholder frequently avails himself of the advice of an artist of eminence when he is about to choose a painting?—I believe that is sometimes the case.

2157. Would not that, in a great degree, guard against the chances of selecting mediocre productions?—Yes, in a degree.

2158. But not extensively, or efficiently enough to protect against the occasional purchase of mediocre works?—I think not.

2159. You think the production of such works would be a positive injury and evil instead of a benefit to art?—Yes.

2160. Mr. *Escott.*] Do not you think that the purchase of such works is necessarily encouraged by the amount of the prizes?—Yes; I think a great error is committed by the Art Union, in the great number of small amounts.

2161. And that the pictures purchased for those small prizes must necessarily be of an inferior and second-rate character?—Of course.

2162. Mr. *R. Colborne.*] Is there any remedy you could suggest for that, by giving good engravings, or anything of that sort, for small prizes, models or casts?—No; I think the prizes generally should be of a larger amount.

2163. Mr. *Ewart.*] Are you aware that the London Art Union has endeavoured to raise the amount of the prizes, and that they are inclined to do so?—I was not aware.

2164. Do you not think it might be judicious in the Art Union, as was suggested by the Honourable Member, instead of wasting its money on small pictures, to give a larger sum for the very best engravings from some of the very best works of the old masters?—Yes.

2165. Would not that at all events encourage purity of design, and a better taste among them than encouraging small works?—Yes, I think it would.

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2166. Mr. *M'Geachy.*] Upon principle you think it better to give a few large prizes, and not to give such a number of small ones?—Yes.

2167. Mr. *R. Colborne.*] Do you think that would be very popular with the subscribers?—Perhaps it would.

2168. Mr. *Escott.*] If you give engravings of old masters, instead of second-rate pictures, would you not be doing away with that which just now makes the Art Union popular among inferior artists?—Yes.

2169. Is it not your opinion, that if the Art Union is popular amongst the generality of artists, it is because it affords them the means of selling their works?—To be sure.

2170. Do you think it is of advantage to encourage the inferior class of artists by any stimulus of that kind?—I think our object in this country is to encourage the highest class of art; I think the other will be to a degree encouraged if the other is. I think that is not the place to apply the remedy to, because we want to elevate the art and draw the other up to them.

2170*. Mr. *M'Geachy.*] Do you think that best promoted by the production of a few works of great excellence?—Yes.

2171. Mr. *Ewart.*] You would not restrict those works to any particular branch of painting; you would include in your definition, for instance, landscape and the other branches of art?—Yes.

2172. *Chairman.*] What you would aim at would be the encouragement and recompense of excellence in each department?—Surely.

2173. And in all?—Yes.

2174. Mr. *B. Wall.*] I understand you to say that you think low art does receive great encouragement at present?—It does.

2175. But what wants encouragement is high art?—Undoubtedly.

2176. *Chairman.*] Do you think high art is encouraged by the offering prizes for compositions in outline?—Yes, I think it does good.

2177. And from the distribution of those compositions afterwards amongst the public?—I think that is good.

2178. Do you think that such a proper application of the funds of a public body?—I think it is, and I think the success seems to warrant it.

2179. Mr. *Ewart.*] Are you aware that the Art Union has adopted that mode of elevating the public taste?—I am aware of it.

2180. And that it has been so far successful?—It has been so far successful.

2181. Do you think it would be a useful application of the funds of the Art Union to offer prizes of a large amount for either the best productions in the different branches of art, or for the best paintings, which might be exhibited in the annual exhibition?—Yes, possibly; I am not quite clear about it.

2182. Which do you think would be the best of those two modes of promoting the arts?—It is difficult to say; by giving a specific subject it will be more fair, because the subject is similar; the other leaves it quite *ad libitum*. I am not quite clear in saying which would be the best, I must confess.

2183. *Chairman.*] Has not Sir Archer Shee recommended the raising or the applying funds to premiums every three years for the best production in the different branches of art?—He has done so.

2184. What is your opinion of that suggestion?—I think it might be productive of good.

2185. Do you think it would be productive of any considerable good in the encouragement of art?—Well, not perhaps very. I consider all this as temporary excitement, as a little dram-drinking; not like that natural nourishment which the Church and the Government can alone give to it. In all countries where art has risen to its highest elevation it has been connected with the religion or the government, or both. It was the case in Egypt, Greece, and Italy.

2186. Do not you think, to use your own method of expression, that the healthy mode of encouraging it, is to extend, as much as possible, the arts amongst the people themselves?—Certainly; by encouragement, as I have said, coming from the highest sources, all the minor streams flourish, as a matter of course; they are the canals which go from the Nile.

2187. Mr. *Escott.*] You think it is the business of the Church and the Government to lead the people?—I think so.

2188. *Chairman.*] In this country, where so much is done by private exertion and by the co-operation of public bodies, more is to be expected from such private efforts and combination than there could be in other countries?—Probably.

2189. And

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2189. And no effort of that kind should be disdained either by the Government or by the Church?—No legitimate method.

2190. Do you include among legitimate methods the system of art unions?—I am afraid I do not.

2191. Mr. *Ewart.*] Have the kindness to state on what ground you would exclude them?—As I said before, I do not profess myself to be an authority upon this matter; but my feeling is against them for this reason, that they are a sort of game of chance, like lotteries and other things of that sort; and I consider them, as I do all games of chance, and all lotteries, as an unnatural excitement, as a fascinating and absorbing power over the human mind, which leads it from the sober fulfilment of its duties.

2192. Do not you think that one great characteristic of the present time is the attempt to do that by a combination, or by associations, which people cannot do individually; and that the system of art unions which has sprung up is only the application of that general principle to art, which prevails in a great number of other undertakings in this country?—Yes.

2193. Mr. *M'Geachy.*] You think that is a bad principle?—I do.

2194. Mr. *Ewart.*] Why do you think it a bad principle?—On the same principle as the other, that it is an unnatural excitement.

2195. Do you think that associations generally undertaken, whether commercial or scientific, or merely social, like clubs, are an unnatural excitement; or are they merely the development of individual enterprise, unfolding itself in a new direction, and with a greater power?—I call unnatural excitement, all that which relates to lotteries and games of chance.

2196. Mr. *M'Geachy.*] Do not you think that such a combination as has been referred to rather tends to prevent the developement of individual energy and talent?—Yes, I think it may have that effect in a degree.

2197. Mr. *B. Wall.*] Holding those opinions, which I understand you to do, with respect to high art, still should you not have a great misgiving in recommending a machinery, which is capable of bringing to the amount of 20,000 *l.* a year in furtherance of art in general, whether high or low, should be interfered with by the Legislature, as to prevent its existence?—It certainly is rather staggering, when we consider the immense sum that is brought together for the purpose of the encouragement of art, and I am very desirous to see art encouraged by every legitimate means; the question is, whether this is one of those.

2198. Mr. *Escott.*] Is not the difficulty to decide whether it does more good or more evil?—Yes.

2199. Mr. *B. Wall.*] What I understand your opinion to go to is this, that if you could have the 20,000 *l.* a year, to apply it in another direction to the increase of high art, you would say at once you would prefer it, and see a better mode of using it?—Yes.

2200. But I do not understand you to give positively your opinion that art unions are disadvantageous to art itself?—I feel that they will be ultimately; I cannot help feeling it.

2201. Mr. *Ewart.*] Has not this application of the principles of an association to the promotion of the arts been adopted in other countries celebrated for their encouragement of the arts, Germany, and other countries, as well as this?—It has been in Germany, and I believe with effect. It was adopted in France I understand, but abandoned. I conceive that in France they understand very much better than most countries the interests and mode of encouraging art, and I understand it has been abandoned for a better system.

2202. Mr. *M'Geachy.*] You speak of a very recent period; it probably has been adopted within a short period?—Yes.

2203. Mr. *Ewart.*] And have not the arts most successfully been cultivated in Germany?—I believe so.

2204. Have not Germans extended those art unions among them?—I believe they have.

2205. *Chairman.*] Notwithstanding the great patronage extended to art on the part both of the church and state?—Yes.

2206. Mr. *Escott.*] Do you know how long they have been in existence anywhere?—I think they were set on foot in Paris in Napoleon's time.

2207. Mr. *Ewart.*] And in Germany about 10 years?—Yes.

2208. Mr. *M'Geachy.*] In Germany, since the great patronage of art had called forth a general taste for art?—Yes.

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2209. Mr. *Escott.*] Do not you think they may do harm by giving such an encouragement to art as may dispense with that superior sort of patronage, which you think the Church and the Government ought to give?—Yes.

2210. So that if that is the case, the very effect of their now encouraging art to a certain extent may be prejudicial to its highest interests?—Yes.

2211. Mr. *Ewart.*] Do not you think, upon the other hand, that if you extend the knowledge and love of art amongst the public by associations such as these, you create (as it were) a demand upon the Government to supply the popular taste?—Possibly.

2212. If there are more persons induced to pursue and encourage art in consequence of the existence of art unions, is it not probable that Government would be led to pay attention to that which creates an increasing interest among the great mass of the population?—Yes.

2213. Also the Church, feeling that art was extending among the population, would be more inclined to promote the arts, as connected with church architecture and church decorations?—Possibly they may be induced to give way at last; they are in some degree giving way.

2214. *Chairman.*] Have they not shown an inclination to acquiesce in public opinion, by the relaxation in their regulations for the admission of the public to the view of public monuments and churches?—Yes.

2215. Might not a similar acquiescence in public opinion be expected in reference to art, if such a public opinion could be legitimately created and expressed?—Yes.

2216. Mr. *B. Wall.*] Do you think it would be an immense advantage to the public if those buildings were well warmed and ventilated, and thrown open without any fee at all times?—Yes.

2217. Mr. *Ewart.*] You think then that, if by the adoption of such means as have been suggested, the popular taste in art were greatly extended, that extended taste would produce a call on the Government and the Church to act up to the increasing intelligence of the population?—It might probably. I hold the value of these art unions, if they have any value, and undoubtedly they have, to be that they should raise the feeling and taste of the public from sensual and degrading pursuits to more intellectual and elevating ones. Now, it appears to me that this mode of encouraging art is not exactly in consonance with what I conceive is the highest scale of morals. I conceive that no lotteries or games of chance are quite consonant with that, and therefore I have a great objection to them; having witnessed in Italy the very degraded and distressing effects of lotteries, and those who have been there must have seen the population steeped in poverty; they will stake their last penny for a lottery; the last rags which they can pawn. I have long had a very great aversion to all sorts of gambling, and lotteries, and games of chance. I had it from a child.

2218. Mr. *Ewart.*] Do you think that the art unions of England encourage a spirit of gambling?—I think so.

2219. Have you known any instance of the kind yourself?—I do not know from my own knowledge, but I have heard of several pictures having been got as prizes, as I said before, which have been raffled for at a public-house immediately afterwards.

2220. Do you think that the greater number of persons are induced to subscribe, not from the hope or chance of getting a painting, but from the certainty of getting an engraving?—Perhaps so.

2221. Mr. *M'Geachy.*] Still that engraving is in no case worth the amount of the subscription by any means?—Yes, it is.

2222. Mr. *Ewart.*] Are not your principal objections to art unions comprehended in two, that they encourage mediocrity and promote a spirit of gambling?—Yes.

2223. *Chairman.*] Do you think that the application of a certain proportion of the annual subscriptions to prizes for the best compositions in outline, and to their subsequent distribution amongst the subscribers, productive of beneficial results?—Yes, to a certain extent.

2224. To that portion of the plan you have no objection?—No; it is the lottery part of it, the game of chance to which I object.

2225. Mr. *M'Geachy.*] As regards the expenditure of a large sum of money annually

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annually, you would consider something more than money necessary to give genuine real encouragement?—You mean marks of distinction.

2226. You would not consider that money alone can really encourage high art?—I think money is the *primum mobile* after all. We feel, no doubt, honour at the production of a very fine work, but I think honour alone would not do; there will always be a feeling in the breast of an artist who feels for the honour of the art, and he is unworthy of that honoured name who has no other desire than to get money.

2227. Mr. *B. Wall.*] When you state you would not object to the distribution of engravings, of course you mean engravings of a high class, feeling that high art ought to be encouraged in engraving, just as it ought to be encouraged in painting?—Surely.

2228. *Chairman.*] The distribution of inferior engravings you consider objectionable, and not tending to the improvement, but to the injury and deterioration of art?—Certainly.

2229. Looking generally at the character of engravings that have been distributed by the art unions, are you of opinion that they are creditable to the art of engraving, or the reverse?—Some of them are creditable, certainly.

2230. Would you apply that expression, "some of them," more to the mezzotinto and outline, than to the line engravings?—No; that they have considerable merit generally.

2231. Do you prefer that the engravings which the society proposes to distribute should be taken from the works of the ancient painters, or from those produced by modern artists?—There are so few of modern artists, that perhaps it would be the safest experiment to disseminate works of known celebrity amongst the old.

2232. Mr. *B. Wall.*] Would not that be extremely difficult, from the high price which engravings of merit bear in the market when taken by first-rate engravers from pictures of first-rate masters?—Yes, it might.

2233. *Chairman.*] Have you heard it suggested as an arrangement likely to tend to the encouragement of art, the purchase periodically of a painting for the purpose of forming a gallery of living national art?—I should think that would be a good thing.

2234. Do you think it would have a beneficial tendency?—I think it would.

2235. If the principle of lottery and chance could be excluded from the art union system, would you then consider it a system productive of advantage to the interests of high art?—I think it might then, and the prevention of the great dissemination of small prizes.

2236. Mr. *Escott.*] Have prizeholders of the Art Union purchased any pictures of yours?—They have repeatedly applied to me, but they were always engaged.

2237. Have you happened to look at the prices which have been given for pictures purchased by prizeholders in the Art Union?—I have heard the report, and I have seen the last one or two.

2238. Has it struck you that pictures have been purchased very much beyond what you would have said, as a judge of art, was their real value?—Not generally; perhaps I have not examined them particularly.

2239. Do not you think that if the effect of the art unions was to cause a great many inferior pictures to be purchased very much beyond their value, that that would be prejudicial to art?—Undoubtedly.

2240. Now have you considered at all what would be the consequence to a large quantity of the artists now resident in London, if the Art Union should be entirely suppressed from this time?—I think it would have a very bad influence at present, because many have calculated upon it.

2241. Do you really think it would cause considerable distress?—I think if it were quashed at once this year, certainly it would occasion considerable distress, and it would not be wise and humane to do it.

2242. You think, in point of fact, there are many artists who depend very much for a subsistence upon the support given them from the art unions?—Certainly.

2243. *Chairman.*] Do you think that art was in a more wholesome state, and with greater prospects of improvement, previously to the establishment of

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art unions?—It is difficult to say; there certainly was a very growing disposition before they were thought of, and I have heard of instances, and I think they are not uncommon, of gentlemen who would have given small commissions, saying, "No, I will not give a small commission; I will take four or five shares in the Art Union, and I will take the chance of a prize; I shall get one certainly."

2244. Are you aware of the opinion entertained by the generality of eminent artists of the effects of art unions?—I think there are a great number object to it, but the majority of artists perhaps are in favour of it.

2245. Do you think that the majority of those artists are artists of ability?—I have not compared notes with others sufficiently to speak to the subject.

2246. Do you think a considerable number of them entertain at least as strong an objection to the system as you do yourself?—I am not aware that there are a considerable number who entertain the objection to it that I do myself.

2247. Mr. *Ewart.*] Although the art unions, in your opinion, encourage the production of small pictures, do not they sometimes tend to induce the prizeholder to add a large sum to the prize he gains, and so to encourage the purchase of superior pictures?—I have heard considerable additions have been made by holders of prizes to enable them to get a better picture.

2248. Should you think it would be an advisable arrangement to combine the distribution of casts of distinguished pieces of sculpture, with the distribution of engravings?—I think so.

2249. And the distribution of bronze models?—I see no objection to that.

2250. You are aware that such suggestions have been made to the Art Union of London?—Yes.

Copley Fielding, Esq. called in; and Examined.

C. Fielding, Esq.

2251. ARE you acquainted with the art unions of England generally?—Not generally.

2252. With which in particular?—All that I know of them is that of the Art Union of London, excepting having heard of the others.

2253. You are aware of the nature of its organization?—Yes; I think I understand all the machinery of it.

2254. Its distinctive characteristic is, that the subscribers are allowed to choose paintings for themselves, whereas in the Edinburgh and in the Dublin Art Unions the choice is made by a committee of selection: have you watched with attention their operations?—The only one I have attended to is that of the Art Union of London.

2255. Do you happen to be connected with the Art Union of London?—No further than as one of the 10,000 guinea subscribers.

2256. You are not, then, of the committee?—No; I have nothing further to do with it.

2257. You have had an opportunity of judging of the result of its operations?—The only mode which I have of judging of that is, seeing and hearing generally what has been the effect of it. I have never attended in any way to the working of it beyond that.

2258. How has it affected the purchase of paintings?—That I can only answer, perhaps, from the knowledge of the society of which I am a member, excepting hearing of the other exhibitions.

2259. How has its operation been felt by your society?—I should say it is very difficult to form a just judgment; but as far as I can judge, it has acted decidedly beneficially.

2260. In what way, will you have the kindness to state to the Committee?—The society send most of their works before the public for sale; the sales, of course, are continued through the season, and at the end of the season there are generally a great many unsold; the effect of the Art Union has been very much to diminish their number; so far it acts beneficially.

2261. Mr. *B. Wall.*] When you say at the end of the season, that is in consequence of prizeholders not being able to choose until a late period?—I meant to say the sales are continued through the season; and the prizeholders come in among the rest of the purchasers to make their selection.

2262. *Chairman.*] A larger amount of funds is applied to the purchase of paintings

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paintings in your society than was the case previously to the establishment of the Art Union?—Yes.

2263. The prizes are not distributed till many of the pictures are already sold?—Early in the institution of the Art Union it was so.

2264-5. Mr. *B. Wall.*] How can they be continued through the season, if your season begins at the end of April, and the Art Union begins at the end of June?—In previous years I think that the Art Union prizes were distributed much later than they have of late; I cannot precisely recollect the day, but last year I believe the prizes were drawn near about the opening of our exhibition; and I know the prizeholders came into the exhibition immediately on its being opened,—I will not say on the private day, but on the first day it was opened to the public,—and made their selection.

2266. Mr. *Ewart.*] In that case they do not take from the inferior works, but they choose the best that are offered to them?—From whatever is before the public.

2267. You do not mean to make the general observation, that it has a tendency to take off inferior works of art, which otherwise would not find a sale?—No.

2268. That might have been the case originally?—Yes; the best works in the exhibition are not all sold early in the season, and often, unfortunately, some of the best works have been taken away unsold, and it is in that particular instance in which the art unions are so valuable to the arts in purchasing these works.

2269. Mr. *B. Wall.*] It is not the case in your exhibition, as well as in all others, that there are a great many of the pictures exhibited or painted by order, and consequently sold before they are exhibited to the public?—Certainly there are many.

2270. Mr. *Ewart.*] Might not art unions adopt the plan, of either giving orders or choosing works from the studio of the artist previous to exhibition, as well as from the exhibitions?—They might adopt the plan, but it is fraught with a great many difficulties.

2271. Mr. *M'Geachy.*] Those difficulties arise where the power of choice rests with the general body of the subscribers; would they exist where the choice rested with the committee?—That would make it much easier.

2272. Mr. *Ewart.*] Do you not think it would be desirable, for the sake of the artist as well as the Art Union, that they should hold the annual meeting in ample time, so that the prizeholder might choose from the studio of the artist as well as from the gallery of exhibition?—There would be a difficulty in the prizeholder going to the various artists to select their different prizes. Unfortunately, I believe there have been instances where a sort of collusion has taken place; and it is supposed that would be very much extended if there were that power.

2273. You think, upon the whole, that it would be better that they should choose from the open exhibition?—I think the present constitution of the Art Union is much better.

2274. *Chairman.*] At the outset, you stated to the Committee that it was customary to give the prizes later than it is at present?—It was customary, I believe, on account of the difficulty of making their arrangements earlier.

2275. The tendency of that would be to compel the prizeholders to a much narrower selection than what they now enjoy?—Certainly.

2276. Have you heard it often stated that mediocre works of art have been purchased by the prizeholders instead of works of superior merit?—Very often indeed.

2277. It has been observed that of late years there has been a considerable improvement in that particular?—I have heard so, but I cannot answer that.

2278. Would not that in some degree be accounted for by the prizeholder having by the present arrangements the chance of obtaining better works than under the former arrangements?—Certainly.

2279. Do you think it also may arise from an improved taste in the public of late years?—I should conclude that, to a degree, it must be so. Perhaps if I were to state my own opinion of the art unions, it would save much trouble.

2280. You are acquainted generally with the effect which it has produced in art; what, for instance, have been its effects on high art?—I believe I may say it has had no visible effects on high art.

2281. Would you have the kindness to state generally to the Committee what is your opinion of its effect both on that and on other branches of art?—My own

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opinion is, that, generally speaking, it is beneficial to art; and its action, I think, is in this way, that a sum of money is thus collected, which, perhaps, no other plan would obtain; and when collected, it is of course thrown into the hands of the artists who send their works to the exhibitions, and by that means a great many pictures are sold to the benefit of those artists who have their works before the public for sale, and by that means, also, their works are carried amongst those who would never have thought of purchasing works of art under any other circumstances. The advantage of this I look upon to be, that it awakens a feeling in favour of the art that is lying dormant, and makes it act for the future beneficially upon the arts generally. It is the means very frequently of artists who have produced interesting works, which would have had the chance of remaining unsold, being remunerated for their exertions, and enabled to make exertions in the following year with more effect and spirit. It repeatedly happens that very elaborate works, which have cost the artist much time and anxiety in producing them, are left upon his hands; he takes them home unsold, and perhaps feels the claims of his family oblige him to apply his talents to some inferior, but more profitable part of his profession. With regard to art unions, so far as they act upon high art, I should say that they have not the means in their hands of giving much encouragement to the highest branches, from the mode in which the funds are collected. It is a subscription made sometimes from a good feeling towards the art; but a great number do not care for it beyond the opportunity of obtaining, by a sort of lottery, a work of art. It frequently happens, from having obtained one, it is the occasion of their purchasing another, and often it is not only the beginning of an education in taste, but is the foundation of a collection. The improvement in taste is generally, I will not say commensurate with, but carried on by the attention given to works of art; and we might expect that a better power of selection in future years would gradually arise from a taste thus improved; and that is one of the ways in which art unions, I think, will act very beneficially upon modern art.

2282. Do you think the plan of leaving to individuals the power of selection is as likely to ensure a good choice as if a plan were adopted which should confine the selection to a committee?—That would depend entirely upon the constitution of the committee.

2283. If a committee were properly constituted, according to your views, do you think it would act more beneficially to art by selecting for the prizeholders, than leaving, as is now the case, the selection to themselves?—I hardly know how to answer that, because it clashes with another opinion: I think the effect of that would be to reduce the funds of the Art Union, and therefore limit the power of doing equal good.

2284. Would it not be better the committee should be empowered to choose in preference to the individual, inasmuch as if it were left to individuals, many of them, perhaps, unacquainted with art, works of an inferior character might be chosen?—There is no doubt of that.

2285. If, then, the result of leaving to individuals the power of selection be the risk that works of an inferior class may be selected in preference to others of a higher description, would you not prefer to leave to the committee, rather than to the prizeholder, the power of selection?—I am not aware of the tendency of the public to choose inferior works of art generally, though it frequently happens that they do so.

2286. Is there not a greater chance of their choosing inferior works if the choice be left to the prizeholders generally than if left to the committee?—Yes.

2287. Mr. *R. Colborne.*] Do you think the alteration alluded to, of giving the power into the hands of a committee of selection, would undoubtedly have the effect of diminishing the number of subscribers?—I think so from all that I have seen.

2288. Do you think that that is the general opinion?—I have heard a great many say the same, and I have formed that opinion myself.

2289. On what ground do you form that opinion?—A great many subscriptions are made from the hope of the subscribers having the power of choosing for themselves; it frequently would happen that great dissatisfaction would arise to the prizeholders from their being prevented choosing a work of art themselves, and that I think would diminish annually the amount of subscriptions.

2290. *Chairman.*] That plan has been adopted in Ireland, the committee there have the power of selection, and the reverse has been the result?—I am very glad to hear that.

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2291. Do you think that a contrary effect would occur here?—I do not say that it must be so; but I am aware the first institution of the Art Union in London was on that principle, and I did not hear at the time a satisfactory account given of it.

2292. Might not that arise from the circumstance of the public not being sufficiently familiar as yet with art unions?—I am not aware how that would affect it.

2293. And with the nature of their operation and effects?—That I cannot say.

2294. Mr. *R. Colborne.*] Do not you think what might apply to Ireland might equally apply to London, where there is a greater knowledge of art?—I have formed my opinion on what I have observed, contrary to that, as the effect in London.

2295. *Chairman.*] It has been stated in evidence to the Committee, that cases have occurred of paintings obtained by priseholders having been sold at very diminished prices afterwards; and that one of the inducements to subscribe to these institutions seemed to be, the hope of converting their prizes into money: do not you think that a most injurious result?—Certainly; I never had heard of that till about two months ago; I heard that one was actually advertised for sale at a diminished price.

2296. Were such an abuse to exist to any considerable degree, would you not consider such institutions, or at least such a portion of the system of such institutions as led to that result, defective?—Most defective, and very injurious.

2297. When I stated that the Committee should be properly constituted, I referred to the having a proper control over them on the part of the public; how do you think that control could be efficiently maintained?—I have not thought sufficiently upon that subject, therefore at present I am not able to give a satisfactory answer.

2298. Do you think it would be sufficient that they were elected annually by a meeting of the subscribers?—It appears to me that there would be very great difficulty in the subscribers themselves electing the committee.

2299. What difficulty occurs to you?—That it would be very difficult to make them acquainted with the matter sufficiently to undertake the task, so as to enable so large a body to come to any satisfactory determination.

2300. Are there not many men of high eminence, both in art and in knowledge of art, in London, well known to the public at large?—There are certainly many men of refined taste and knowledge of art, who are well known to the public.

2301. If such names were proposed at a public meeting, do you think there would be a difficulty in making a proper choice from them?—It is a subject that I have not sufficiently considered.

2302. If such a committee were formed at the outset, would not it be a great guarantee for the proper performance of their duty that the subscribers should have it in their power, by annual election, to remove such persons as they suspect of abusing or neglecting their functions, and of substituting others in their places?—That would be certainly a guarantee for the more efficient constitution of the committee.

2303. If such a guarantee were practically enforced, do you not think the public would have the advantage of a number of persons well qualified and willing to take the duty of selection on themselves?—I suppose that would be the natural result, and a beneficial one.

2304. And the selection by persons well qualified for the task would be likely to be better than if such selection had been left to the judgment of individuals, who probably were but very inadequately acquainted with art?—That would be the natural effect.

2305. Do you think, however, that notwithstanding the committee were so elected, it might still be liable to considerable abuse of its powers?—It appears to me that if a committee were first formed to form a committee of selection, a great deal of the difficulty would be done away with; that any committee formed of the body in general would be very likely to be inefficiently and badly composed.

2306. Would you recommend the placing of artists on that committee?—There would be great difficulty on that score, for few artists would undertake the office of selection; but if you could find artists of high character willing to undertake it, it certainly would advance the beneficial selection, from their having given more time to the consideration of the subject in all its bearings.

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2307. Do you think that a combination of artists and amateurs would be the most beneficial arrangement?—If it could be so arranged, I think it decidedly would; we have had a proof of that in the prizes given for the cartoons last year: that was a composition of artists and amateurs, and I think generally the result was very satisfactory to the public.

2308. Have you heard that the committee of the Art Union, in their late prospectus, have made a proposition to apply a portion of their funds to other objects besides the allotment of prizes for the purchase of paintings?—Some proportion was to be set apart for engravings.

2309. And for compositions in outline?—Yes.

2310. And for the distribution as prizes of bronzes, and the execution and distribution of medals?—Yes.

2311. Are you acquainted with any of the engravings that have been distributed by the committee?—Yes, I have seen, I think, all of them.

2312. What is your opinion of their quality?—I should say, that under the circumstances in which they have been produced, they are as good as could be expected. I think that is all I can say of them.

2313. Do you think they have tended much to the improvement of the public taste?—I should think not.

2314. To what do you principally ascribe that result; to their inferiority?—I should say, first, I do not feel myself competent to judge of engravings professionally; it appears to me they have been naturally obliged to produce them in rather a hurried manner, but I may be quite wrong in that opinion.

2315. Are not many of them executed by engravers of eminence?—I can hardly answer that question, at this moment, from not recollecting the names of the engravers.

2316. Unless the engravers employed were of a certain merit, do you not think that injury would be done rather than benefit?—I do not think great injury would be done, because that would only be a trifling quantity in a mass of very much inferior quality; but it would lose the advantage of improvement by that means.

2317. Do you think it advisable to confine the subject of the engravings to living artists?—For the advantage of the art, I think it ought to be so.

2318. Would it not be better to select the best works from all parts, if the object be as it is stated to be, the encouragement of high art and fine taste among the public?—I think, on looking at the whole operation of the Art Union, it would be best to confine it to the works of English artists, for the most beneficial result to be expected from it.

2319. Mr. *Ewart.*] Do not you think it would have a more permanently beneficial effect to circulate engravings from some of the recognised classical productions of art?—I think, as the Art Union is for the encouragement of British art, that every branch of it should bear upon that question.

2320. Would you not encourage British art by teaching the British public a higher taste in art?—I should think that might be effected in some degree, if we had no engravings made but from works of high art.

2321. Still you think, that if only modern works are to be engraved, that those modern works should be from the highest department of art?—Certainly; the higher the more beneficial to art in general.

2322. Is not the English engraver sufficiently encouraged by employing him in the execution of subjects from the ancient school as well as from the modern?—I suppose so.

2323. There would therefore be no necessity of even holding in view the encouragement of British art, in selecting all your subjects from British artists exclusively?—There would be so far less of British art; their works would not be disseminated to the extent that engraving has now the effect of doing.

2324. *Chairman.*] Do you think that the prizes which have been proposed for the best compositions in outline, with a view of distributing them afterwards, together with the engravings, amongst the public, has had a beneficial influence upon art?—Decidedly, if the committee make their choice judiciously.

2325. The committee in this instance is permitted to select?—I believe that must be so, and they select from a number of candidates.

2326. Have any complaints been made of their selection?—I have heard of none.

2327. Do you not think they might be as safely entrusted with the selection of paintings as with the selection of compositions in outline?—I am not aware of

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of the names of all the members of the committee, but I have no doubt that it contains sufficient to make a selection of a second committee to make the choice.

2328. You have seen the outlines which have been selected?—One set.

2329. Mr. *Ewart.*] What do you think of the plan of having a committee of selection appointed by the general committee, with power to the prizeholder to consult that committee of selection in choosing their prize paintings if they think proper to do so, not compelling them, but allowing them?—I should think it would be a very useful arrangement, but I am afraid it would not be very much made use of more than it is at present, for I understand that many request the present committee to select for them; from some cause or other, they prefer to have the selection made for them; from being out of town, for instance.

2330. *Chairman.*] Would you approve of the committee of the Art Union being empowered to select a certain number of paintings for the higher prizes; but that the prizeholders should retain the right of applying the lower prizes still receivable in money to the purchase of paintings at their own discretion, as at present?—In a letter that I wrote to the committee, at their request, among other things, I mentioned as a plan which I thought they might adopt, so far as they had power of adopting any plan for the furtherance of high art, that the selection of a certain number of artists should be made, in the highest branches of the art in the first instance, and to prevent any dissatisfaction, they should, out of that number, by lot select the artists to paint the pictures required. You are aware that in these things a good deal of dissatisfaction is caused in those who do not approve exactly of what is going on, on the supposition that there is some favouritism exercised by the committee, though I think most frequently without any cause.

2331. But if the subscribers had it in their power to remove a person who was guilty of favouritism, surely that would be a sufficient check to abuse in the hands of the public?—Certainly; but I think the body could never act together; it must be done by a committee; every caution must be observed by the superior committee; there would be no power of collecting from 10,000 subscribers any opinion except by public acclamation, at general meetings.

2332. Would the selection of that superior committee be liable to a partisan arrangement?—I think it would not be likely, if the committee were extensive.

2333. The choice of the sub-committee might in some degree be guided by that feeling?—It might be so; so large a number never could act as a body; therefore its power must be delegated to a committee; that committee must act for the body, and make their choice of the committee of selection.

2334. Do you think that that plan would meet the concurrence generally of subscribers?—I think, as far as the plan of a committee choosing pictures for the subscribers, it would be as satisfactory as any other; more satisfactory, as far as I at present can judge: I have not thought much of that part of the subject.

2335. Are you acquainted with the manner in which the distribution of bronzes or of medals has been carried into effect?—No, I am not; I have read the account, but at present I do not recollect it.

2336. Do you think that the operations of the Art Union have been especially beneficial to painters in water colours?—Not more so than to the painters in oil colours; perhaps less in proportion.

2337. You are acquainted of course with the most distinguished men in the profession, and are qualified to speak of their opinions upon the subject of art unions: what are their general views on the subject, as far as you have had an opportunity of ascertaining them?—I have not conversed with many upon the subject, but I think the opinions of those few are generally in favour of it. I am aware there are many quite averse to it, thinking it injurious.

2338. Is it not thought by some artists of distinction that it tends to encourage unduly inferior art, without offering sufficient encouragement to high art?—I know that is the opinion of some.

2339. Do you think that objection is justified by facts?—I think not; it so happens that the principal artists produce many of their works by commission, or they are sold immediately on production at the exhibition; therefore, whatever the wish of the holders of the prizes of the art unions might be, they could not obtain these works; and thus their purchases are so far confined to an inferior class. But I am aware that works of great merit are left in the hands of the artists very frequently unsold, and this gives the holders of prizes in art unions the opportunity of choosing the better class of paintings, and which, in very many cases,

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C. Fielding, Esq.
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they have chosen; and works that probably might have remained unsold, are profitably disposed of, which gives the artist the power to make greater exertions in producing other works.

2340. Are there any suggestions you would wish to make to the Committee for the improvement of art unions?—I do not see by what means a fund can be raised of any consequence for the furtherance of high art by the mode of art unions, as I believe the funds are raised by the expectation of returning an equal advantage to the subscribers.

2341. Do you not think the encouragement given by the Government and by the Church would be a more sure and permanent means of encouraging art, than the exertions of such societies as art unions?—I should say there would be no comparison in the greater advantage to be derived from the patronage of the Government and the Church. In the first place, the funds of the one are wholly dependent on the whim or caprice of the public, and I believe that they could not apply it to the advancement of high art; while, in the other instance, it would be entirely in the power of the Church and the Government to apply it in any mode which was conceived to be best calculated to promote high art.

2342. The amount of encouragement given by either has been hitherto rather inadequate?—Perfectly inadequate to carry through any great system for the advancement of the arts. The great advantage to art by Government assistance, is not only from the funds applied to it, but by the notoriety and the eclat that is given.

2343. You would not trust exclusively to the Government or the Church in its present state?—It would be quite impossible to do so; neither the Church nor the Government have at present the means at their disposal required for the encouragement of high art amongst the great body of British artists.

2344. You therefore have no objection to any subsidiary assistance afforded by art unions?—I consider it a decided advantage to the arts.

2345. Do you object to the lottery principle which is stated to exist in the present constitution of the Art Union?—In a moral point of view I cannot conceive that the least injury can arise from it. In reference to the present state of the institution, I do not see that they have any other means of distribution.

2346. Have you any suggestions to offer to the Committee for the better regulation of these societies?—No, I have not.

Lunæ, 8° *die Julii*, 1844.

MEMBERS PRESENT.

Mr. Ridley Colborne.	Mr. Ewart.
Mr. M'Geachy.	Mr. Baring Wall.
Mr. Escott.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

Clarkson Stanfield, Esq. called in; and Examined.

C. Stanfield, Esq.
8 July 1844.

2347. *Chairman.*] ARE you acquainted with the Art Union of London?—I am.

2348. And with any other art union?—I have some knowledge of the Scotch Art Union.

2349. Have you been long acquainted with the Art Union of London?—Since its commencement.

2350. Are you a member of the committee?—No.

2351. A subscriber?—A subscriber.

2352. Have you given attention to its organization?—I cannot say I have.

2353. To the nature of its operations?—Not generally.

2354. Have

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2354. Have you paid any attention to the effect of its proceedings upon art?—Yes, I think that so large a sum of money expended yearly on art, if properly directed, was doing great good, and would do great good.

2355. Are you aware of the objects held in view by the Art Union of London?—Generally to encourage art.

2356. What is the department of art which they principally encourage?—The arts of painting and engraving.

2357. What branch of painting do they particularly patronize?—They have hitherto gone to all, both landscape and historical painting.

2358. In the prospectus they have published they profess to have principally in view the encouragement of high art?—Yes.

2359. Do you think that their operations have tended to encourage that branch more than others?—I am afraid not; I do not see how it can apply to high historic art.

2360. You are aware they have lately given premiums for compositions in outline?—Yes.

2361. The offer of these premiums has induced great numbers of competitors to send in such compositions, and from those they have selected what the committee considered the best?—Yes.

2362. Do you think that such a proceeding is not well calculated to encourage a certain attention to high art?—To a certain extent I think it is; but still with regard to pictures it is not doing much.

2363. Do you consider high art requires a great variety and combination of excellence?—I think so, certainly.

2364. Not only as to outline and drawing and composition, but also as to colour?—Yes.

2365. And the encouragement is not efficient unless extended to painting as well as outline?—I think not.

2366. What is the effect of their encouragement of painting upon art?—They have hitherto bought pictures of a middling class; I do not think any works of high historic art have been purchased by them.

2367. Has that arisen from the inadequacy of the funds applied to this purpose?—I am afraid it is in the selection that has been made.

2368. By the arrangement adopted in the Art Union of London, the individual is empowered to choose for himself?—Yes.

2369. And in that of Scotland and Ireland the power of selection is entrusted to a committee?—Yes.

2370. What is your opinion of the relative merits of those two modes of proceeding?—They both have their evils; but I think the fairest plan would be a properly selected committee, where I think artists should have a voice in the direction.

2371. Mr. *Ewart.*] Would you recommend that the committee of the Art Union should depute the power of selection to an intermediate committee, which might be formed partly of artists and partly of other persons competent to judge of art?—I think so.

2371*. Mr. *B. Wall.*] How would it answer if a committee were chosen by a commission of artists, if artists were to delegate to others the power of selection?—That, fairly done, might answer the purpose.

2372. Do you not think there would be great difficulty in persuading artists to act upon the committee?—I am afraid there would; I think that would be a most delicate undertaking.

2373. Probably they would not have the same objection to choosing a committee themselves?—No, they might name with safety a sufficient number of men of high standing in their knowledge of art, that would answer every purpose.

2374. *Chairman.*] The committee with which you are acquainted in Scotland, is composed not of artists but amateurs?—I believe so, but really I am not quite sure.

2375. Do you think the choice made in general by the prizeholders is one that does not much tend to the improvement of a taste in art?—Not always; I think there have been very many clever works selected, but still I know of a great many, I am sorry to say, that do not tend to the improvement of taste in art.

2376. It has been stated to the Committee that it is not unusual for prizeholders to consult artists of merit or friends whose information is superior to

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their own, before they purchase a picture; is that pretty generally the case?—I believe so. It has often struck me that in the event of a prizeholder finding the work disposed of which he was desirous of possessing, he might with advantage be allowed the power of giving a commission, as I know he would have little chance of obtaining a picture from any well-employed artist in any other way.

2377. Mr. *Ewart.*] Is not the period of the year at which the lottery is held unfavourable to selection, because it is so late in the year?—Yes, it is.

2378. *Chairman.*] If the power of giving a commission for a painting were left, instead of the selection of a painting already finished, to the prizeholder, do you not apprehend there might be some danger of collusion; that, instead of being given to an artist of high merit, it might, with a view to economy, or from private friendship, be given to one of an inferior character?—I do not see how you can guard against that; it is a difficult thing to legislate on.

2379. The eminent artists of the country generally have their works already pre-engaged?—I think so.

2380. They work upon commission more than exhibition?—Generally.

2381. Unless commissions are given previously, it is not to be expected that any acquisitions can be made, of high value, at the annual exhibition?—It would be ungracious in me to say that, because there are numbers of meritorious works which are yearly in the exhibition for sale, and which I grieve to say very often find no purchaser.

2382. You think, that even without the power of giving commissions, there would still be a sufficient number of pictures at every exhibition to satisfy the demands of the prizeholders of the Art Union Society?—I hardly think there would; I mean of works of sufficient merit. I would venture to observe that I think the smallness of the prizes deteriorates greatly from the utility of the Art Union.

2383. You prefer the arrangement, as far as the advantage of art is considered, of a smaller number of prizes of greater value to a greater number of prizes of lesser value?—I think it would act much better; I think it would distribute, at all events, better art than they have hitherto done. They may be now purchased, I believe, as low as 10 guineas.

2384. There are many inferior artists who by gradual encouragement may raise themselves to a high rank; is it not advisable that small prizes should exist, for the purpose of encouraging artists of a third or fourth rate, in the hope of thus giving them the opportunity of gradual improvement?—Certainly; it would be a very hard thing to deprive them of the chance of benefiting from it, if it could be avoided.

2385. In that point of view, do you not think that small prizes should be retained?—I am afraid it would work evil more than good; I cannot help thinking so.

2386. What is the general tendency of purchasers at exhibitions at present; do they lean towards high art, landscape, or still life?—Various; they go to all; I think portrait painting is generally most sought for: I think that is the most prosperous branch of the profession, and consequently has arrived at great excellence in England.

2387. That does not arise so much from a high estimate of art as from the desire to gratify family attachments, and perhaps personal vanities?—There is no doubt that has a good deal to do with it.

2388. The encouragement of that branch of art is not to be considered as a test of the improved taste of the country?—Perhaps not.

2389. Excluding portrait painting, what would you say is the branch of art which is at present most encouraged by public opinion?—I think landscape painting has a very fair share with others, and what we generally call conversation pieces, such as the pictures of Leslie, Maclise, C. Landseer, and others.

2390. Mr. *R. Colborne.*] Do you see any improvement in the taste of the public as regards the works of ?—I think there is.

2391. A progressive improvement?—Yes.

2392. Do you attribute that at all to the increased attention they pay to art unions?—Yes, and opening the National Gallery and the exhibitions at Westminster-hall; I think all tends to aid the public taste.

2393. *Chairman.*] To what course of proceeding would you look most for the

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the encouragement of high art, to the patronage of individuals or to that of the Government?—I should say the encouragement of Government, most decidedly.

2394. It has not been felt very much in this country?—No.

2395. Mr. *Ewart.*] In what way would you suggest that the influence of Government should display itself?—I think by the grant of a sum of money annually to be given for the best historical picture.

2396. Would you devote that sum of money to the purchase of some picture to be painted by an order from the Government, or would you devote it to a selection of the best works from the different exhibitions?—Either way might do; but I think a selection would do best from an exhibition.

2397. *Chairman.*] You are aware of the appointment and labours of the Commission for the encouragement of Fine Art in the Decoration of the Houses of Lords and Commons; do you think it a legitimate application of Government patronage?—Certainly.

2398. Mr. *Ewart.*] May we not have reason to hope that the example of the Government on that occasion will be imitated by the provincial municipalities, in decorating their halls and places of public meeting in different parts of the country?—I should think it would.

2399. *Chairman.*] Do you think that art unions are calculated to diffuse, amongst the people, a certain appreciation and love of art?—Under certain restrictions. I think if every town had its art union, you would have a great many very bad works circulated.

2400. Mr. *Ewart.*] If I may use such a phrase, if you were to localize art unions, might not you incur the danger of a great deal of collusion; would you prefer local art unions, in different parts of the country, to a general art union as at present constituted?—I would have art unions in London, Edinburgh, and Dublin.

2401. *Chairman.*] You would restrict it to three; one for each kingdom?—Yes, they would all send their works from the country for exhibition.

2402. Mr. *Ewart.*] You would concentrate it as much as possible?—Yes.

2403. *Chairman.*] Do you approve, as is the case in some of the art unions, the adoption of an arrangement excluding all but artists of their respective countries?—I was not aware there was a law of that kind.

2404. Would you extend the encouragement of art by the selection of paintings and subjects of other countries beyond the United Kingdom?—It is a difficult question to answer. I am afraid if you do, you will be overwhelmed by foreign works; but certainly I would not restrict it between England, Ireland, and Scotland.

2405. You would not prohibit the works of foreign artists being chosen as the works of native artists now are by the Art Union of London?—It is a difficult question to answer. I am afraid if great encouragement was given, you would be overwhelmed with foreign art, which would greatly deteriorate from the advantages accruing to English art.

2406. Mr. *Ewart.*] Do you not think a general principle of competition might be allowed to operate in this as in other cases?—It might be beneficial.

2407. Mr. *Escott.*] As an artist you are afraid of that experiment of free trade, knowing the power there is on the Continent?—Yes, as far as art unions are concerned.

2408. Mr. *R. Colborne.*] Has the foreign artist the power of exhibiting at the Royal Academy?—Yes.

2409. Is any injurious effect derived from that?—None; but a benefit, I hope.

2410. Mr. *Ewart.*] Have not pictures by English artists been purchased in France by the French Government?—Yes.

2411. Do you not think the English artists who have travelled on the Continent have had opportunities of making themselves superior artists to those who are at home?—Yes, in studying the works of the old masters.

2412. By a parity of reasoning might we not consider if foreigners came here and competed, it would encourage the exertions of the English artists?—I merely mean my remarks as applied to art unions.

2413. Mr. *Escott.*] Is not the point of which you are afraid, the decrease of the sale in England, on account of the competition of foreign art?—Yes.

2414. *Chairman.*] Is not the tendency of English taste generally to prefer

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both domestic subjects and domestic artists to those of the Continent?—I hardly think it is.

2415. Do you think, for instance, the greater portion of the English public are favourable to German art?—The picture of De la Roche, in the exhibition of this year, which is strictly German art, has been greatly admired, and greatly coveted.

2416. That is only one instance, and might not that arise from some superior qualities, independent of the German character of the painting?—No doubt it is a very clever picture.

2417. Are you aware of many works of the German school having been purchased by English travellers?—Not many; I know there have been some.

2418. Have you not heard imputed to that school great hardness and an affectation of antiquity in both the choice and management of their subject?—Yes, I have.

2419. These are not qualities very congenial to the greater part of the English public?—I believe we are getting a taste for the German art; I think it is very strongly felt and followed.

2420. Do you not think it most advisable to enlarge, as much as possible, the means of comparison, if you wish to infuse a proper love of art in the public?—Most certainly.

2421. And that consequently the wider you make your sphere, by the introduction of foreign paintings, provided they be of excellence, you benefit the public taste, generally speaking?—Yes.

2422. Do you not think an art union which should give a certain encouragement, within certain limits, to the exhibition and distribution of foreign art, would eventually benefit English art as well as foreign?—The Art Union being calculated, in my own opinion, to do good to English art only, I cannot help thinking it would hardly act in the way in which it was intended, if it was made an open market.

2423. My question went upon the presumption that English art would be benefited by affording an opportunity of comparison and competition with foreign art; and in that point of view, putting out of consideration the immediate profit to the individual artist, you have no objection to the introduction and diffusion, within certain limits, of foreign art?—Certainly not; in that way I believe it might act more beneficially than otherwise.

2424. Mr. *Ewart.*] Might it not be advantageous to allow the British public to see superior paintings of German or other artists, even though not in all respects perfect, since such exhibitions would tend to exercise criticism and to recall the public judgment to the real standard of art?—I am at a loss to answer that question; if the art which they introduced into this country was very good, and of the very high standing which you express, no doubt it would.

2425. Mr. *Escott.*] If the pictures that were introduced were bad, they would not tend to improve the national taste here?—I think not, because I have often seen very bad works run after.

2426. If they were good, you think they might have that tendency?—Certainly.

2427. But if they were good, and superior to the works of artists here, you think that they might act prejudicially to the interests of living artists by their competition?—In a country that has hitherto done but little for art, we have looked to the Art Union as a fund got up really to benefit artists, and I am afraid if you made it an open trade, it would not act as beneficially as might be expected.

2428. So that the only works which could be imported, which would have a beneficial effect, are the very ones which would injure the interests of living artists by competition?—I do not apprehend any evil result from the competition with foreign artists, except that arising from the limited funds of the Art Union.

2429. You said just now that you thought so large an expenditure of money would be beneficial if properly directed, but that you are afraid of the effect of the increase of so large a number of inferior pictures; now do not you think that the purchase of so large a number of inferior pictures is a necessary consequence of the lottery?—Yes.

2430. Do you think that any change in the appointment of the committee, or any change in the mode of the selection, could obviate that effect?—Yes, I think

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I think it might; and decidedly it would, if they did away with the low prizes.

2431. Do not you think it is essential to the success of the scheme of a lottery that there should be a great number of small prizes?—I do not see that.

2432. Do not you think that in all lotteries what tempts the great number of subscribers is the chance of gaining some prize or other here?—The prints which they get come into action.

2433. *Chairman.*] You think they are influenced more by the certainty of obtaining a print than the chance of obtaining a painting?—They are no doubt influenced by the certainty of having a print.

2434. Mr. *Ewart.*] Has not the Art Union raised the amount of money, which it devotes to each particular prize, within the last two or three years?—Yes, I believe so.

2435. Has that been attended with any defalcation in numbers?—No; I think they have increased in number.

2436. Mr. *R. Colborne.*] Do you think if they did away with the small prizes that that would not diminish the numbers?—I do not think it would.

2437. Mr. *Escott.*] Would it not very much diminish the encouragement of rising artists, which is one of the supposed advantages of the Art Union?—Every man, I think, that has any degree of talent might put 40 guineas upon his picture.

2438. Mr. *Ewart.*] A rising artist might even obtain one of the higher prizes if he painted a picture of great merit?—Certainly. I think the price being as high as 40 guineas would obviate a great deal of mischief.

2439. *Chairman.*] Have you heard that paintings purchased by prizeholders have afterwards been disposed of at a very low price?—Yes; I have heard so.

2440. And that thus their prizes have been not the means of encouraging art so much as of assuring by this disposal of his purchase to the prizeholder a small pecuniary gain?—That I have heard.

2441. Have many cases of this kind occurred within your own observation?—I do not know any particularly; I have heard it mentioned.

2442. Do you think that such a course is objectionable?—Yes; certainly.

2443. And exposes the Art Union to the imputation of being a lottery, in the strict sense of the word?—Certainly.

2444. Mr. *R. Colborne.*] Do you consider a selection by a committee would obviate that?—I think it might tend to do so.

2445. Mr. *Ewart.*] If I understand you right, you think that the practical errors of the Art Union consist in two: in not distributing engravings of sufficient superiority, and in purchasing pictures at too low a price; those, I understand from you, are the two practical errors the Art Union has committed?—Those are certainly two of the strongest points which I can urge.

2446. Have you any remedy to suggest in the constitution of the art unions to obviate these defects?—They have already obviated one; they are getting better works, and employing better engravers.

2447. And with regard to the other, the low-priced pictures?—And by not giving such low prices.

2448. How would you make a permanent remedy, by altering the constitution of the society?—I think the committee might be selected, and artists consulted.

2449. *Chairman.*] It has been stated to the Committee that there was an objection to this arrangement, grounded on the desire of individuals to choose paintings congenial to their taste, or better adapted to their positions, or wants; how would you obviate that objection if you were to leave the selection to the committee?—That the committee might make choice of various pictures in history, conversation pieces, landscapes, marine, &c., and the individuals might choose out of those allotments what pictures they think best.

2450. Are you aware that the subjects generally selected for engraving have been chosen from the works of British artists?—Yes.

2451. Do you approve of that limitation?—Yes, I do.

2452. Do you think it a better arrangement than to select from ancient art; for instance, from the works of Raffaelle, Michael Angelo, and other great painters?—An English artist has so seldom an opportunity of having his works well

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well engraved, that I cannot help thinking the Art Union might do great good by a selection from English artists alone.

2453. You would propose not merely to encourage the British engraver, but the British painter, by employing the British engraver in executing the British painter's works?—Yes.

2454. Do you think it would be equally an encouragement to high art to confine it to British art, excluding in consequence ancient art?—Ancient art has been and is now engraved so much and in such various shapes, that I do not see the necessity of it; we want to know what is going on in modern art, which we can only do through the medium of engraving.

2455. You attribute greater influence, in producing good taste among the public, to engraving than to painting?—Generally they have not the opportunity of seeing the paintings of artists.

2456. Does not that proceed from the difficulty of inspecting paintings belonging to individuals, and the few galleries open to the public in the provinces?—Yes.

2457. It is therefore a matter of great importance that the engravings distributed among the public by the Art Union should be of high character?—Certainly.

2458. And that engravings of inferior character, instead of improving the taste of the public, will rather continue to keep it in the same inferior state in which it has hitherto been?—I think so.

2459. What is your opinion of the engravings hitherto published by the Art Union of London?—I do not think the selection has hitherto been very judicious, particularly in the country.

2460. Mr. *R. Colborne.*] Do you consider the execution has been good?—That is a question that I would rather not answer.

2461. Has there been an improvement in the choice of these engravings?—I think so.

2462. Is it not to be apprehended, where so great a number of engravings are to be struck off from one plate, even with the application of the electrotype process, they must be a very inferior class of engravings, as far as engraving is concerned, if you were to distribute them among the public?—I think so, and that two plates should be engraved from the same work.

2463. You have no objection to the electrotype?—Yes, I have.

2464. Have you examined it minutely?—Yes.

2465. What is your objection founded upon principally?—That they are very much inferior to the original impression which you have from the plate itself.

2466. Will not that, in a great degree, depend upon the period at which the electrotype impression is taken?—I should think it would.

2467. In general has that been taken early?—I cannot answer that.

2468. Mr. *Escott.*] Is the difference between the two one which a person of ordinary good judgment and taste would discover, and does it require the eye of an artist to discover the difference?—I think any ordinary person might discover it.

2469. *Chairman.*] The generality of the public, however, are more guided by their estimate of the subject, and the mode in which it has been treated, than by any great refinement in the engraving?—Certainly.

2470. And the public taste, taken in the mass, is more likely to be improved by a selection of proper subjects well treated than by any great superiority in engraving?—Why, yes.

2471. That which principally requires remedy is the selection of proper subjects for the annual engraving?—Yes, I think it requires consideration.

2472. To whom is committed the choice of subjects?—That I am not aware of.

2473. The committee in selecting subjects meriting the censure you have pronounced upon them would not appear to have exercised their functions with much judgment?—I think in the early stage of the Art Union it was so, but I think they have latterly shown both discrimination and taste. I think the selection of etchings that was made, the illustrations to The Pilgrim's Progress, were very beautiful, and calculated to do good.

2474. There was a great number of competitors for the prize offered for those outlines?—I believe so.

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2475. Do you think there is a growing taste among the public for compositions of that description?—I think there is.

2476. Do you think such taste sound?—I think it is a very desirable one.

2477. You are of course acquainted with the noble outlines by Flaxman, the illustrations of Homer, Æschylus and Dante?—I think that Flaxman's high reputation might rest upon them alone; they are the finest things, perhaps, that are extant.

2478. Do you think such works calculated to produce a very salutary influence upon art and the public taste?—I do.

2479. Do you think an increased number of similar publications would be of the highest advantage to art?—Of that excellence, I should say of great value.

2480. Are you acquainted with Retzch's illustrations of Faust and Shakspeare?—I am.

2481. What is your opinion of them?—I think they are very fine, but still not equal to Flaxman.

2482. Have you had any means of judging of the influence of the distribution of those illustrations upon art in this country?—I can only speak generally to the effect they have created among persons of taste.

2483. Mr. *Ewart.*] Has not Retzch principally distinguished himself in his German outlines?—Yes.

2484. Are his English equal to his German?—I think his Hamlet is very good.

2485. *Chairman.*] Another suggestion has been adopted by the Art Union of London, they have commenced the distribution of bronzes as prizes; do you approve of that proceeding?—I believe they are all copies. They are beautiful things, and calculated to do good, but I think original works would act better.

2486. Original works would demand a greater outlay of capital than what perhaps the Art Union might think themselves justified in making; if sufficient funds existed, do you think that a considerable sum appropriated to such purpose would be a proper application?—I think so, as an encouragement to sculpture.

2487. Are you aware they have also given commissions for the execution of medals?—I think they have done so.

2488. With the view of distributing them among the prizeholders?—Yes, which of course would be original works.

2489. Do you think it would be an improvement on the old plan?—It might, I think, act very well.

2490. Do you prefer it to the distribution of engravings?—No, I should prefer the engravings; but I think they might be combined, which I think is intended.

2491. There is a large field open in English history and English poetry to the genius of artists, even on a small inexpensive scale, is there not?—Certainly.

2492. And that the encouragement on that limited and inexpensive scale may ultimately tend to produce encouragement on a larger scale in each of these branches?—I have some doubt on that point.

2493. You think it would be better to begin with giving higher prices for productions in the higher classes of art, and allow the inferior classes to find what means they could in the patronage of the public?—I think both should be thought of.

2494. Have you heard the opinions of artists generally of the advantages or disadvantages to art resulting from art unions?—I have heard a good deal for and against it.

2495. What have been the objections made to them by those who are opposed to the system among your acquaintances?—That it brings inferior artists into a profession which they otherwise would never have thought of embracing. The ready sale they meet with from art unions in Scotland works to a degree that is very detrimental to art.

2496. You mean to convey to the Committee that it has increased the number of inferior artists to an injurious degree in Scotland?—Yes, and England too.

2497. Do you consider that a great evil?—I am afraid that numbers of them have found it to be so.

2498. In the great diffusion of art in the country, are there not a great many departments, particularly the decorative, which give room for the employment of inferior talent?—Yes, but they do not cultivate that; they devote themselves to what they think is high art.

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2499. Does not that evil ultimately correct itself?—Yes, after great distress on the part of the individuals.

2500. That distress being felt, will not the experience of those who have suffered be a salutary lesson to those who follow?—I am afraid it has not hitherto been so.

2501. Are you aware that on the Continent, in Italy and in Germany, a large class of inferior artists are employed to work out the minor details and the decorative accompaniments of higher art?—We have not the call for that as yet; we do not decorate our houses and churches.

2502. Might you not have a reasonable hope in the progress of art in this country, with a greater diffusion of the love of art among the higher class, that there would be a call for that inferior description of art?—There is no question that their assistance would be required.

2503. Do you think there is any great evil in having prepared a body of artists for purposes of that kind?—Decoration, I think, requires an education of itself; it is a distinct thing, and requires a special education.

2504. Mr. *Ewart.*] Are you aware that in the newest houses built in London, German artists are now employed to decorate the walls with arabesques, and in other styles of art hitherto unknown in this country?—I was not aware of it.

2505. An entirely new style of decoration, and that not by individual order, but on a large scale by a builder?—I was not aware of it. These men are educated as decorators; I know this from my own experience in theatres, where I have required assistants: the persons whom I have employed have been brought up to it. A professed artist was not the man I wanted; I wanted a man who could rule mouldings, draw lines, and ornamental flowers.

2506. *Chairman.*] Are there not many cases, however, in which the decorator almost touches upon the higher artist?—I should think if works of art upon a great scale were called for in London, we should then educate our own pupils to assist us in the execution of them.

2507. You think that course would be the most advisable?—I think you would have better art.

2508. You think it would be better that artists of eminence should educate a certain number of students as their immediate pupils, with a view of assisting them in the minor details of their work?—I think so, and that was the course followed by the old masters.

2509. Is not that the case at present in Germany?—I believe it is.

2510. Mr. *Ewart.*] Have we not very much wanted in this country manufacturing designers, if I may say so; artists qualified to make designs for our manufacturers?—Yes, hitherto we have; they are being supplied now by schools at Somerset House.

2511. Do not you think it desirable, by some means or other, to develope a class of artists who should devote themselves to manufacturing art?—To decorative art, decidedly.

2512. Mr. *Escott.*] Do not you think there would be abundance of such artists, without the operation of arts unions?—Yes; the schools at Somerset House are expressly for that purpose.

2513. The Somerset House high school has extended its operations to provincial schools?—Yes.

2514. Mr. *Ewart.*] Are you aware that French artists who begin at the higher branches of art have descended afterwards, and become good manufacturing artists?—I was not aware of that; but I think if a man has genius to be a painter, very few things will keep him from rising.

2515. You think he might rise to celebrity without the assistance of art unions?—I do.

2516. Mr. *Escott.*] Is not that one of the evils of artificial encouragement, that he should be obliged to decline after he has been raised up?—That is one of my objections.

2517. Do you think that the majority of the eminent artists in London are favourable or otherwise to the operation of the Art Union?—I think unfavourable.

2518. Will you be good enough to state what is your opinion, as far as you can state, of the effect of art unions upon the existing state of art in this country?—In the first place, I think that the large sum spent annually has done a great deal of good to certain artists who had no other opportunity of selling their pictures. The body of artists has so increased of late years, that without some fund of

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that kind, there would be no means of disposing of their pictures; and I know the great distress which has occurred from withholding it this year. It has caused very great distress to many very meritorious artists.

2519. You think that individuals have been benefited in a pecuniary point of view?—Most decidedly, and clever men too.

2520. Do you think that the efforts of art in general have been raised by the operations of the art unions in this country?—I think the diffusion of works of art must have a tendency that way; but I still doubt very much whether it ultimately will do good to high art.

2521. I want, if possible, to come to the facts; are you in the habit of inspecting the works exhibited at the Royal Academy every year?—Yes.

2522. Do you think the exhibitions of the Royal Academy have increased in merit since the operations of art unions?—I think they have.

2523. Do not you think that the exhibition at the Royal Academy is a pretty fair test of the merit of the existing talent of painters?—I think it is.

2524. Have you seen the exhibition of works of art now open in Westminster Hall?—I have not; I have only just returned from the country.

2525. Have you observed the prize catalogue of pictures which have been bought by prizeholders in the art unions?—No, I have not.

2526. You could not give your opinion whether pictures sold to subscribers are very much beyond what you should consider their value?—No; I could not say that.

2527. I understood you to say that you thought the public taste afforded more encouragement to landscape painters, and painters of animals, than to historical subjects; do not you think that English artists have succeeded of late years much better in the former than in the latter class of subjects?—I think that is merely from the want of encouragement in the latter; I think if the demand was made, you would find artists competent to execute them.

2528. You seem to doubt what would be the effect of the operation of the art unions on art in general; do not you think that a sudden suspension of the operation of the art unions would produce great individual distress?—I am quite aware it has already done so; it has created very great and deep distress.

2529. Do not you think it is a difficult question at the present moment, whether art unions should cease in future, or whether they ought ever to have been instituted?—It is a question of some difficulty; I should be very sorry to see it done away with.

2530. Mr. *Ewart.*] Do you think it would have been a good thing if art unions had never existed?—Perhaps it would.

2531. Do you think if the art unions were only to select prizes from the best works of art, and to a large amount, that then the Art Union would be a public good or a public evil?—I think, having existed, they can scarcely be done away with.

2532. What I wish to know is, whether you think that if you raise their prizes considerably, and choose only high-priced pictures, that would produce public good or public evil?—I did not name high prices; 30 *l.* or 40 *l.* is a fair price, because it is a price that would exclude very inferior pictures. I do not think it would exclude at all a man who had any talent in him.

2533. With that change proposed by you, namely, that there should be a minimum cost for prizes, do you think then art unions would do harm?—No.

2534. It is not to art unions themselves, but to art unions as they have hitherto been conducted, that you object; that is, it is not to the principle of art unions, but to the mode in which the principle has been carried out?—I certainly do not object to them.

2535. *Chairman.*] Supposing that no art union had yet existed, and that you were consulted on the propriety of establishing one, having for its object the encouragement of high art, by applying considerable sums to the purchase of paintings, or other works of art, and entrusting the choice to a committee of selection, instead of to individuals, would you consider the establishment of such a society likely to be of advantage in the promotion of art?—I certainly should.

2536. Should you feel no objection to it on account of its gambling character?—I think if any restriction could be made upon their parting with the works again it would be desirable.

2537. Would not that be an improper interference with the use of property?—I am afraid so.

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C. Stanfield, Esq.
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2538. Have you ever turned your attention to the question of whether or not it would be possible to form an institution which would be beneficial to art, constituted on the plan of an art union, but exempt from any objection on the score of its being a gambling transaction?—No, I have not.

2539. Have you any suggestions to offer to the Committee for the improving of art union societies?—I have not, certainly.

Mr. *Charles Eden Wagstaff*, called in; and Examined.

Mr. C. E. Wagstaff.

2540. *Chairman.*] I believe your profession is that of an Engraver?—Yes.

2541. In what department of engraving?—Historical and portrait.

2542. And in what description of engraving, line or mezzotinto?—Mezzotinto, incorporated with other styles, according to a new mode that has lately been adopted.

2543. What is that mode?—A previous preparation by line, and stipple, and the engraving finished by mezzotinto.

2544. Is it in that department principally that your occupation lies?—Mezzotinto and stipple engraving.

2545. Is there a large demand for that description of engraving in the country?—Very large.

2546. Has it increased of late years?—It has increased very largely.

2547. To what do you ascribe that increase; to its superiority, or to the facility with which it can be executed?—I ascribe the increase to the improvement which has enabled large numbers to be taken off instead of a few, as hitherto, from mezzotinto.

2548. Is there a considerable demand for that description of engraving abroad?—I believe there is a growing demand.

2549. Is not the English school in that department recognised as superior to the foreign?—Decidedly the best.

2550. And has been improving of late?—Yes.

2551. Is that the estimate formed by foreign artists of its excellence?—Yes.

2552. Have you been much employed since the establishment of the Art Union of London?—I have always been fully employed for the last 10 years.

2553. Has your employment been diminished in any way by the establishment of art unions?—I think the demand for employment has been, though my employment has not been.

2554. Do you mean to convey to the Committee that there is a demand in that branch of art, or a demand in your particular instance?—I think there is a demand in that branch of the art generally.

2555. You ground that belief upon circumstances within your own observation?—Yes.

2556. Could you state any proof of such impression being well founded?—I should not wish to mention the name or situation of the individual; I would rather confine it to my own case; it is so.

2557. In what plates are you chiefly engaged?—Large historical plates.

2558. They are of course intended for publication?—Yes.

2559. You are employed principally by the English publishers?—Yes.

2560–1. Are you employed in any instance in the engraving of foreign works?—Yes; I have just finished the engraving of a large plate from a foreign picture.

2562. From an historical subject?—Painted by Biard.

2563. Are the best engravers in the country equally employed with yourself by the publishers?—Yes.

2564. Do you think there is reason to complain that minor engravers have not been sufficiently employed?—I am not aware of such a circumstance.

2565. You are acquainted with the engraving and publishing professions in France?—A little.

2566. To such an extent as would enable you to make a comparison between the two countries?—Yes.

2567. Can you give the Committee any information of the manner in which engravers are employed by publishers in France?—Yes, I think I can.

2568. Have the kindness to state to the Committee what is the general mode of proceeding which the publisher adopts when he wishes to bring out an engraving in France?—In general, in France, it is done as it is here, but it is frequently done

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done where there is a joint interest on the part of the engraver and publisher; that is a matter of arrangement between the parties.

2569. Do engravers abroad publish their own works on their own private speculation?—I believe not; in connexion with the publisher.

2570. They always adopt the intervention of the publisher in order to bring their works into circulation?—Yes.

2571. Has your experience led you to conclude that they have been in general liberal or illiberal in their dealings with engravers?—I have found them liberal; my experience has been that way.

2572. What is the proportion, in general, which the engraver is allowed when there is a joint arrangement made between him and the publisher?—I am not aware of that; each case depends on its individual circumstances.

2573. There is no particular kind of arrangement generally in use?—Not that I have heard of.

2574. Mr. *R. Colborne.*] Does it depend on the sale of the engraving?—In some cases, but they are isolated cases.

2575. *Chairman.*] Artists seldom publish their own works abroad?—Very seldom.

2576. It was not the case formerly, I believe?—I am not aware. In the earliest times of engraving, in France, they always published their own, the period of the best style of engraving.

2577. In Holland, numerous artists in etching publish their own works?—Yes, and England also.

2578. Do you think that mode of proceeding labours under disadvantages?—I think it does.

2579. What is the disadvantage to which you would point the attention of the Committee?—I think the disadvantage has been the want of capital. I think it has been more advantageous since large capitals have been engaged in it, and has produced a certainty and regularity of occupation.

2580. Large capitals are especially required in the production of large plates?—Yes.

2581. There is considerable precariousness in the publication of engravings?—Yes.

2582. Does another objection occur to you, that the occupation of publisher being quite distinct from that of the artist, there is always the chance of the attention of an artist, when publishing for himself, being directed to a number of financial details not congenial either to his position or profession?—I think so.

2583. That would be more felt in proportion to the extent of the community amongst which he wishes to circulate his works?—Certainly.

2584. Are you acquainted with many instances of artists of the present day publishing their own works?—Not many.

2585. When they are published, what course of proceeding is adopted by the publisher?—They have, generally, a joint interest with the publisher, or allow him a per-centage upon the transaction.

2586. What is the amount which is generally demanded as per-centage in the way of commission for the publication of an engraving?—Twenty-five per cent.

2587. Is there no instance of a considerably higher demand?—I am not aware of how individuals may have conducted themselves generally, but am speaking of my own experience.

2588. Do you know whether 50 per cent. has been demanded as commission?—I am not aware of it.

2589. There might be other expenses attached to it that might produce that; there is the expense of advertising?—Yes, and various other incidental expenses, dependent on whether the print was distributed locally or generally.

2590. There are considerable advantages at present, which did not exist formerly, in favour of the publisher, from the greater facilities of communication between England and other countries, and the greater acquaintance of the members of the whole artist community one with the other?—Yes.

2591. The publisher, therefore, would run fewer risks now than at an earlier period?—I can scarcely answer that question, not being sufficiently acquainted with the trade.

2592. Does the publisher require any engravings for himself in case he makes this arrangement of which the Committee have spoken?—I have not heard of it, except by private arrangement.

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2593. It has been complained of, we understand, in some cases, that the publisher takes a large quantity of these prints for his own use; is that matter of special arrangement, or is it customary?—I am not aware how that takes place, because the plate remains in the hands of the engraver when it is his property.

2594. How is the publisher guided in the arrangement with the engraver; has he any particular mode of estimating the value of an engraving?—The publisher, whether he be an engraver or not, fixes the price at which he sells his work; the publisher then deducts so much for his share of the expenses.

2595. Is the expense of finding the paper and advertising paid by the artist in addition, or is it generally borne by the publisher?—It is borne by the artist, if the plate be his property.

2596. So that, besides the per-centage, he has to meet all these extra expenses?—That is part of the production of the article, the printing and the paper.

2597. Is it customary to execute engravings in England by subscription?—I never heard of such an arrangement.

2598. They are paid for upon delivery?—Usually.

2599. Is it not an unusual mode of proceeding, obtaining a certain number of subscribers who engage to pay for the work when completed?—That is what we call a subscription; that is not to be taken as subscribing the funds at first.

2600. By whom are those subscriptions generally conducted; by the publisher, or the engravers themselves?—By the publishers or their agents.

2601. Have they been complained of at times as not meeting the wishes or expectations of their subscribers; have you heard any complaints of that kind?—I am not aware of that as regards engraving any more than any other article; the public subscribes for a picture which is submitted to them.

2602. It is generally by the publishers at large that these subscriptions are raised?—Yes.

2603. Have there been any attempts, by means of fictitious subscriptions or names, to give an appearance to an engraving as likely to have a great run, though of an inferior merit?—I never heard of such a case.

2604. Have the engravers generally confidence in their publishers; do they appear to rely much on them for the success of the profession?—They have done so for several years.

2605. It has been stated that subscriptions have been raised by engravers for the purpose of presenting pieces of plate to publishers?—Yes.

2606. Are you acquainted with any instance of that kind?—Yes; I was honorary secretary on the occasion of the presentation of a piece of plate to Mr. Moon, and the feeling was general.

2607. Who were the persons who subscribed on that occasion?—Artists.

2608. Was it confined to artists?—Yes, with a very few exceptions.

2609. It was intended to be a fair expression on the part of the profession generally of the conduct and character of the publisher?—Yes.

2610. Were there any engravers subscribers to this piece of plate?—Yes.

2611. What was the amount of it?—£. 136.

2612. Were there many engravers of eminence joined?—The list exhibited a very large proportion of the first artists in the country; painters and engravers, but principally confined to those artists whom Mr. Moon had employed.

2613. Was there not an intention some time ago, on the part of one of the publishers of eminence, to originate an art union especially with the view to the distribution of engravings which had already been executed?—There was one established, and had one drawing, Mr. Boys.

2614. Was there not another, which went under the name of the "National Art Union"?—There was; but that originated with a printer, and a gentleman whose brother was a publisher.

2615. That was principally intended for the distribution of engravings which had already been executed?—I believe not; they were to be new plates.

2616. Do you approve of that plan, as calculated to improve the taste for engraving in England?—No; I think it was not calculated for it more than any other art union distribution.

2617. Had the subscriptions for the testimonial, to which you refer, any connexion with the proceedings on the part of the publishers so engaged?—No; it originated some months before that was known.

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2618. Even of that arrangement on the part of a publisher to employ engravers with the view of diffusing engravings in England, you do not approve?—I do not approve of that plan.

2619. Do you think a society so formed, for the purpose of publishing engravings, on the plan of the Art Union of London, is calculated to advance the art of engraving?—I think the distribution of good engravings must, of course, advance the art; the particular mode is of no consequence, provided they be distributed.

2620. You have no objection to art unions, as such, distributing engravings, but you have an objection to the description of engravings they encourage?—I object to their distributing a large number of engravings, so as to reduce the public appreciation, in consequence of the great number circulated.

2621. That applies only to one engraving; it is not likely to affect the other engravings that are published in the country, and are probably of superior merit?—I think it must affect them.

2622. In what way?—There is but one engraver employed to produce so large a number of impressions.

2623. Do you suppose the persons so purchasing and receiving an engraving, such as you describe, are deterred, in consequence of that, from the purchase of other engravings?—I think it would be likely.

2624. Why?—Why, I think it may be taken as a principle that a certain amount of money can only go in one direction for art.

2625. It might so happen that a person subscribing to an art union had he not subscribed to that art union, might never have thought of applying the guinea, which he had so subscribed, to art?—That might happen.

2626. You cannot say, then, that he would, if he had not applied it to that subscription, have applied it in the encouragement of art in another way?—Certainly not.

2627. Is not the tendency perhaps the reverse, that in proportion as a person purchases, he is inclined to purchase works of art?—In the case of *bonâ fide* purchasers, I think it would.

2628. Cannot you suppose cases where individuals having had their attention but very casually directed to art, might have, from their connexion with art unions, been induced afterwards to cultivate and appreciate it more highly than they otherwise would have done?—I think that a possible case.

2629. And that by the diffusion of those engravings many might be inclined to purchase other engravings of a still higher value?—But then if the distribution of those engravings is destructive to the producers, it is a question whether there will be any superior class afterwards.

2630. On what principle?—By taking up so large an amount of the public for engraving and the employment of only one artist.

2631. If a greater number of artists were employed and a smaller number of impressions struck off from each plate, you would not apprehend the same injurious effect?—No, because it then could not reduce the value of the engravings.

2632. If a larger amount of the funds of the institution were employed in the distribution of engravings, and a smaller number of impressions struck off, you think that the operation in question of art unions would be then more likely to produce benefit than injury to the art of engraving?—I think it would not be likely to produce greater benefit than the legitimate production of art upon the application of talent and capital in the usual way.

2633. Do you suppose the sum annually raised by the art unions, and applied to the execution and distribution of engravings, would, if art unions did not exist, be equally applied to the production of engravings in this country?—I think it would.

2634. Upon what do you found that conclusion?—I should say the tendency of art unions employing their funds upon the publication of prints, will be the withdrawal of capital in another direction from publishing; I should consider that funds raised by public subscription, as the Art Union raise their funds, must always have a great advantage over the individual capitalist.

2635. Mr. *R. Colborne*]. Do you know whether or not there has been any diminution in the sale of other engravings, in consequence of the distribution of prints by the art unions?—Yes.

2636. *Chairman.*] There has been a diminution?—Most decidedly.

2637. Can you give any statement of the amount of that diminution, and the case

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in which it existed?—I am not prepared with figures upon that subject, but those who are engaged in the trade would be able to give you figures.

2638. Can you show to the Committee that that diminution is produced by the application of the funds of art unions to the execution of engravings?—I should infer it was, because it includes that class of engravings nearly about the same price, guinea engravings, and also a similar class of subjects.

2639. Why should a similar class of subjects be affected?—Because it evidently is within the reach of those parties who have a guinea to spare for engravings.

2640. The higher classes, who can purchase beyond guinea engravings, are not likely to be affected?—No.

2641. You think then the sale of the guinea class of engravings is considerably diminished since the establishment of art unions?—Yes; and the employment of persons who are in the habit of producing that class of works.

2642. Mr. *Escott.*] What means have you of ascertaining that fact?—By a general acquaintance amongst the profession and printsellers engaged in country towns where that is most obvious.

2643. Have you heard them complain of their diminished sale?—Yes.

2644. Within how many years?—Within the last three years.

2645. Which class of engravings should you say was the superior in merit; the class in which you say the sale has been diminished, or the class which has been distributed by art unions?—That would be a question very difficult to answer; there may be a difference in the mode of treating, but no difference in merit.

2646. You think the engravings produced under the superintendence of art unions have been as good as those of which you think the sale has been diminished?—I think there may be an average quality upon both points.

2647. You cannot give the superiority to either?—No; I should see no reason to give superiority to either.

2648. *Chairman.*] Would you say that the engravings lately distributed by the art unions of Dublin, Edinburgh, and London, and stated to be superior to their first distributions, are not better than those which are usually published and sold for a guinea in the provincial towns of England?—Certainly they are, but they are better, because a portion of the funds have been irregularly applied to their production.

2649. What do you mean to convey to the Committee by saying "a portion of the funds have been irregularly applied to their production?"—There is a very large sum of money collected, and of course the committee apportion what they please, and they can afford to distribute a better print than the publisher can do, he having to pay for copyright, and risk of sale; their sale is certain. If the publisher were placed in the same situation with reference to the sale, he would produce a much better article for the money.

2650. If he could ensure to himself that a certain number of copies would be distributed, you think he would produce a better engraving than any of those produced by the art unions?—I think he could produce as good, and better, if he was sure of a sale.

2651. What is the amount generally given for the production of their engravings by art unions; is it more considerable than what is given by the ordinary publisher?—No; it has rather been under.

2652. There is no reason, therefore, why the engraver should not have as great encouragement from the publisher as from art unions?—I know no reason.

2653. The art unions could afford to give higher prices?—I think they could.

2654. Do you think it would raise the value or merit of the production, if they were to give a higher price than what they do?—I think it would.

2655. Do they generally employ the best engraver?—I should be sorry, being an engraver, to say.

2656. They employ distinguished engravers, if not the best?—Yes.

2657. Have you heard the complaint you have just stated to the Committee as existing amongst provincial publishers, amongst the publishers in London, to any great extent?—Yes.

2658. It is not confined to publishers in the country?—No, the principal publishers are in London. By publisher in the country, I mean those who sell only; agents for the sale of prints.

2659. You

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2659. You mean to say that the sale there is diminished during the last year?—Within the last three or four years; of course if they cannot sell its effect is felt in London.

2660. Previously to that period had there been a regular advance in the demand for engravings?—Yes.

2661. Of that class?—Yes.

2662. There has been a continual increase?—A continual increase.

2663. And the decrease has, for the first time, been felt since the establishment of art unions. A check was given within the last three or four years.

2664. Has it been more sensibly felt in latter years than at the beginning?—It has been so far felt that some houses have declined publishing that class of subject.

2665. Do you mean inferior in quality?—Not inferior in quality, but only inferior in price.

2666. Do you think that any arrangement could be adopted which would prevent the effect which you ascribe to art unions, on the publishing trade?—I think it would be very difficult; because, if prints of a certain quality are offered, they must have a preference to those published in the ordinary way.

2667. You object to art unions, or any other society, for the encouragement of art upon the same principle?—I should have the same objection if their conduct was the same.

2668. Do you not think it a legitimate proceeding, the combination of a certain number of individuals to attain, by such combination, an object in itself unobjectionable, which they cannot attain individually?—Quite legitimate; but it may not be legitimate when embracing two such distinct objects, such as the publishing of engravings and the purchasing of pictures.

2669. Do you think the objection you have expressed could be obviated in any way by giving prizes on the same conditions as they are now given for paintings; that is, certain sums of money to be applied to the purchase of engravings at the choice of the prizeholder, amongst the different publishers?—I think that would obviate the difficulty and cause a greater increased production of fine engravings.

2670. Or prizes only to be given for the best engravings?—That would do it.

2671. Have you considered how far it would be practical, instead of one engraver producing a plate from which must be struck off a great number of impressions, as is at present the case, to employ more than one, and to limit each plate to a certain number of impressions?—I think that would be practicable.

2672. Is the complaint well founded, which has been more than once made, that English publishers in general are inclined to take a greater number of impressions than they ought from their plates?—I believe the English publisher would do as any other publisher; they would take what the public were willing to buy; they have a perfect right to do so.

2673. Has the publisher sufficient discrimination to know when he ought to stop taking impressions?—The public generally stop purchasing when the plate fails.

2674. Mr. *R. Colborne.*] What is the usual number you say ought to be taken from a plate?—Steel plates may vary from 1,000 to 3,000 or 4,000.

2675. Four thousand would be the maximum?—Very far beyond the maximum of a fair impression.

2676. What would be the maximum of a copperplate?—It might not exceed 2,000.

2677. It has been said, also, that the English publisher goes further in his impressions of proofs than the foreign publisher; is that well founded?—I suppose that in both cases the publisher would take what he could sell, as long as the impressions were of a fine quality.

2678. It is not regulated by any special standard, is it?—No.

2679. Perhaps a good deal depends upon the nature of the engravings?—Yes, it is generally left to the engraver to direct what he conceives necessary for his own reputation.

2680. The objection you have to the distribution of engravings could not possibly apply to outlines in composition?—No.

2681. To that there can be no objection?—I think not.

2682. Do you think the electrotype process would correct the injury which you apprehend from too great a number of impressions either from a copper or a steel plate?—I think it does not; because it does not disseminate prints of a fine quality.

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2683. But if the electrotype is taken from a plate at an early stage, is not the evil of a bad impression in some degree remedied?—I think the use of electrotype would diminish the character of engravings.

2684. Do you think the electrotype is likely to be productive of much injury to legitimate engraving, from the excessive distribution of the art unions?—No, not unless it had been applied through a forced medium, as I consider is the case with the art unions.

2685. Mr. *Escott.*] Do you not think that the same objection which you make to the too great distribution of a particular engraving, would not equally apply to casts taken from statues, or to any similar excessive distribution of art?—I am not aware how that question bears.

2686. It has been proposed by the committee to accompany their engravings with casts from distinguished statues; would you see any injury in that to sculpture?—None: I should think it would tend very much to increase a taste for sculpture.

2687. And the execution of medals in the same degree?—Yes.

2688. Your objection to the art unions is singly confined to its influence upon engravings?—Yes, and engravings only of a certain class; my objection does not apply to outline.

2689. Do you think that could be in some degree remedied by some of the suggestions which have been thrown out?—Yes.

2690. You are not engaged in any other branch but engraving?—No.

2691. Is it not a great advantage to have a picture engraved?—It generally is so considered.

2692. Does it not operate as an advertisement?—Yes, the most effectual one.

2693. Are you acquainted with Mr. Cousins?—Yes.

2694. Have you ever heard him express an opinion upon art unions?—No.

Mr. *Henry Graves*, called in; and Examined.

Mr. *Henry Graves.*

2695. *Chairman.*] YOU have been for a long time engaged in the publication of engravings?—Ever since my boyhood.

2696. How many years?—I have been actively engaged about 16 or 20 years.

2697. In a very extensive establishment?—I should say the largest house in the trade.

2698. Have you a large connexion with the Continent?—Yes, with all parts of the Continent, and with our foreign settlements, America, and India, and, in fact, all parts of the world.

2699. Are you personally acquainted with any of the eminent publishers and engravers abroad?—I know nearly all of them in Europe.

2700. Personally acquainted?—Personally acquainted.

2701. Have you had frequent communications with them?—I have been to their houses, or they have been to mine.

2702. Almost annually?—Yes, once or twice a year.

2703. Have you recently had opportunities of communicating with them?—I am just returned from Germany.

2704. Have you had a full opportunity of judging of the comparative position of the publishing and engraving profession in these several countries?—I have.

2705. Would you say the English publishers labour under peculiar disadvantages, or the reverse, with regard to trade; do they receive more encouragement than foreign publishers?—I should say with regard to the foreign trade they have less, our duties being small upon the admission of foreign plates and the foreign duties being so large that the English publisher has a decided disadvantage.

2706. What is the proportion between the two?—I can give you one instance; a work which I published of Mr. Haghe's, Belgium. The duty in coming to this country is 2*s.* 2*d.*, the duty into France is 17*s.*; so that we labour under great disadvantage to what the Continental publishers do, who can inundate us at a much cheaper rate, their paper being cheaper, their wages being cheaper, and the means of living being cheaper than in England.

2707. How do you estimate the difference between the amount demanded for the introduction of Haghe's engravings into this country, and the introduction of engravings from this or other countries into France?—In England we take it by numbers, a penny each; in France they make you put a value, and by weight.

2708. Mr.

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2708. Mr. *M'Geachy.*] Here it is irrespective of the value of the print?— You may bring a 60 *l.* and a penny print for the same duty; yes, a penny.

2709. That principle is not carried out with regard to paintings?—So much per foot is charged.

2710. *Chairman.*] Is there any distinction made between ancient and modern engravings?—Not the slightest; I never had an opportunity of taking an old engraving into France. The duty of modern ones is very heavy in comparison to what is charged in England.

2711. There is therefore annually a large importation of foreign engravings into this country?—Very large.

2712. Do you think it much affects the English publishers?—I think very greatly.

2713. Do you ascribe this result to any distinction between the English engraver and the French, in point of subject or execution?—No; I think it is the cheap way in which they can produce them has tended to the injury, but fine foreign engravings bring a higher price as compared to our English engravings; they place a higher value on their proofs which are intended for the English market. There is no sale on the Continent for the expensive class of proofs. The first proofs from the plates, I should say seven-tenths came to England.

2714. Is not that attributable to the greater means which the English possess of purchasing?—I think to the accumulated wealth in this country, whereas upon the Continent their fortunes are more divided.

2715. Is the publisher compensated by the greater number of other impressions sold on the Continent, for this want of demand for proofs?—I think the demand for the common prints of Continental engraving is greater abroad than in England.

2716. Has there been an increased importation of engravings from the German school within these late years?—The German school, I should say, decidedly finds favour in this country, and it is still progressing.

2717. Has that circumstance affected the English engraver materially?—I think it gives the public a better taste, which will do them good ultimately.

2718. For the present it has not entrenched upon the English market?—Not the German, for it is principally the productions from Paris.

2719. Have you had an opportunity of judging in what estimation English engravings are held upon the Continent?—The English engravings from the old masters are decidedly looked upon as much inferior to their own, and in fact I think so myself. But in certain engravings of British art, especially the works of Cousins, are considered much superior to anything they have upon the Continent.

2720. In mezzotinto the English school ranks higher?—Greatly higher.

2721. And in wood engraving?—And in wood engraving; they are superior; in fact they send over their designs to be cut upon wood in London.

2722. Has that practice increased much of late years?—There has been a great encouragement for wood engraving, and mezzotinto also.

2723. Would you say, generally speaking, there has been a greater love for engraving in England of late years than there had been formerly?—I can speak from experience, certainly; when I first came into the trade, about 16 years ago, I went to Edinburgh, and my accounts for the whole year were not 30 *l.*; now I receive 1,000 *l.* or 2,000 *l.* a year out of Edinburgh; that is by publishing plates suited to their tastes, and subjects suited to their liking.

2724. Do you think that this love and appreciation of engraving has been much encouraged by inferior engravings, illustrating for instance the cheap books, newspapers and works produced by the Society for the Diffusion of Knowledge, and others which are now in such general circulation among the people?—No, I do not imagine that it has been so produced, as many imagine; I think it is giving them the subjects which are suited to their tastes; that is the main thing. You may do fine things, and they will not buy them, if you do not give them a subject which they value.

2725. What are the subjects most preferred by the public, religious, historical, or landscape?—I should say religious subjects in Scotland, or at least subjects connected with the Presbyterian or Protestant religion, have been the subjects most purchased there.

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2726. Is there much demand for religious subjects, generally speaking?—Not for what we call Italian religious subjects.

2727. It is confined to historical facts connected with the establishment of the Protestant and Presbyterian religion?—I should say so.

2728. Mr. *M'Geachy.*] Do you mean subjects from the Scottish history or scriptural subjects?—You may call them scripture subjects, founded upon the change of religion; such as the Covenanters, Knox preaching, &c.

2729. They prefer John Knox, rather than characters from Scripture?—Yes.

2730. *Chairman.*] You are acquainted with the plate of John Knox?—Yes.

2731. Was it published by you?—No; it was published immediately after Mr. Moon dissolved from our house.

2732. Is it a copperplate engraving?—Yes.

2733. Was it very extensively circulated in Scotland?—Yes, very largely indeed.

2734. What number of impressions do you suppose was struck off?—I should say perhaps a larger number than perhaps any other important plate.

2735. What amount altogether?—I should say it must have considerably exceeded the plate of the Drovers that I published; there were 2,200.

2736. What number of proofs was there out of that amount of engravings?—That is difficult for the publisher to regulate in all cases; sometimes we fix the number, and especially lately; within the last two or three years, we have fixed the number; it is limited to 100 or 200 copies.

2737. Is that known?—We generally publish the plate; we take it at our own risk; we do not say much about it till it is completed, especially the finer class of art.

2738. Two hundred is about the average of a fine engraving?—Of the plate of Delaroche's Napoleon there were 200.

2739. Do you perceive much distinction among the first proofs that are taken off; the first 100?—They come down from the printer's together.

2740. An experienced and critical eye could distinguish the difference?—I could distinguish the early ones of the 200 and the later ones.

2741. Is there any similar distinction made in France?—They number them as they come from the printer.

2742. Is there not a distinction between the ordinary proof and the "*epreuve de choix*"?—There is the artist's proof, which is the first; that is generally a few, six or twelve; but that is quite immaterial in the publication.

2743. What proportion is kept up between the number of proofs and that of the other classes of impressions in France and England?—A greater proportion in France than in England; in England it is generally four times as much.

2744. Is the plate retouched in England during that operation?—Not during the proof operation.

2745. Subsequent to the striking off of the proofs?—I have had retouched the plate of The Drovers; that has been carefully retouched once or twice.

2746. Has the print of John Knox been retouched?—No, unfortunately for the public that was not retouched; that is the cause of so many bad impressions.

2747. What is the price at which it originally was sold?—Four guineas.

2748. What is it now sold for?—In consequence of the bad state to which the plate was reduced, it became of less value.

2749. Is that of rare occurrence, the continued publication of an engraving without retouching the plate?—I should say it is very rare; that is one of the only instances where, in a large number that has been circulated, the plate has not been attended to.

2750 I think you stated that the usual number for a copperplate would be about 2,000?—We have found a copperplate take off 2,000.

2751. For a steel plate, what do you suppose would be the amount that ought to be taken off?—Mezzotinto steel plate, 2,000.

2752. Do you think that the deficiencies or defects that exist in the impressions struck off beyond that number might not, in some degree, be obviated by the employment of the electrotype?—I think it more costly. I would rather pay for repair than use the electrotype; the copper from which the deposit is made is so soft, that it works out very soon after it has begun to be printed; 100 makes a far more enormous difference to the electrotype than to an engraved plate of copper, of the kind which we get from Manchester, copper that has been used in a manufactory

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manufactory for many years, beaten very hard. I am speaking of important plates; that being beaten with the hammer, is very hard, so that we can print off a large number; but in electrotype, it being a deposit, is soft, and the moment the hand comes to be used upon it, it wears almost instantly; therefore I consider that the electrotype is almost of no use at all. I have always refused to use it.

2753. When one speaks of the excellence of electrotype impressions, it must be understood greatly to depend on the particular stage at which the impression is taken? —If you take a new plate of the electrotype, the first 10 impressions would be the same as the original engraving, except that, I believe, you cannot cut an engraving that is intended to be electrotyped so beautifully as you can when it is not intended to be electrotyped; there are certain fine lines that you cannot get to come off in electrotype.

2754. You consider the electrotype has done harm?—A great deal of harm: it would have been a great blessing if it had never been found out.

2755. Has it been used on the Continent?—No.

2756. Has it been generally used by the art unions?—By none but art unions.

2757. Do not the defects just stated go far to limit its adoption?—If you want so large a number as 20,000 it is the only means of getting them.

2758. As you stated the first 10 or 20 are good, and the others gradually deteriorate till they become very inferior, would not that circumstance alone check its too general employment?—I certainly maintain that 90 out of 100 issued by the Art Union are bad impressions.

2759. Mr. *M'Geachy*.] You say that the electrotype has never been used upon the Continent?—No.

2760. Nor by the art unions there?—No; their number is so limited that they do not require it.

2761. *Chairman*.] Is it not possible to obtain proofs without letters after the writing has been put upon the plate?—It has been done by some villainous houses, but never by a respectable house; it has been done lately upon the Continent, but not in England.

2762. Mr. *M'Geachy*.] Has it always been considered a piece of dishonesty? —It is a robbery.

2763. *Chairman*.] It is done by putting paper over it?—It is done in Paris a great deal; they have printed false proofs.

2764. Mr. *R. Colborne*.] You could discover it?—Directly.

2765. *Chairman*.] Such frauds are sold at the same price as the genuine proofs? —Yes.

2766. Were a greater number of proofs formerly taken off than at present?— A much less number.

2767. That is the reason why they bear a higher value in England; from the greater superiority, they have increased the love of that description of engravings? —The demand for proofs was hardly ever thought of; if they printed 25 or 50 proofs, that was as many as they ever thought of printing.

2768. Were the titles to the plates changed from time to time in any engravings formerly published?—They were in one or two cases; in the case of the Death of Wolfe, when the plate was repaired, false proofs were taken.

2769. Impressions which were called proofs, were not proofs?—Yes.

2770. Does that practice exist at present?—No.

2771. It would be liable to be detected?—I think the increased knowledge of the public would detect it.

2772. Mr. *R. Colborne*.] At any rate, it would ruin the character of any respectable house?—Yes.

2773. Mr. *M'Geachy*.] I believe no branch of art is more open to the successful practice of imposition?—An experienced amateur would detect it.

2774. If such conduct was practised, would it not greatly shake the confidence of the public in a publisher?—One house that practised it in Paris has been obliged to leave the trade in consequence.

2775. Mr. *Escott*.] You said you laboured under great disadvantage on account of the low import duty upon prints?—I think the English publisher is decidedly subject to an unfair disadvantage.

2776. Do you think that a high protecting duty upon prints would be of great

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advantage to your business?—I think it would, or for the continental powers to lower theirs.

2777. Notwithstanding this low rate of duty upon importation you seem to have had a pretty good business of late years?—Yes; I have been doing very well.

2778. And had an increasing business, according to your own account?—Yes, I have.

Mercurii, 10° die Julii, 1844.

MEMBERS PRESENT.

Mr. Ridley Colborne.	Mr. M'Geachy.
Mr. Escott.	Mr. Baring Wall.
Mr. Ewart.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

Mr. *Henry Graves*, called in; and further Examined.

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2779. Mr. *B. Wall.*] WILL you turn your attention to answer 2750; in answer to the question of the usual number of impressions of a copperplate you take off, you say, "We have found a copperplate take off 2,000 impressions;" you do not mean by that answer to imply that it would be desirable that 2,000 impressions should be taken off one plate?—It is a very rare circumstance that we find a copper plate that will print 2,000, but I have had instances; the average is 1,000.

2780. In point of fact the 2,000 is the maximum?—Yes, it is quite the extreme.

2781. For the furtherance of high art it would be very undesirable that such a number should be taken off from any one plate?—It would be so, unless very great care were taken in the repair of the plate; I would not take 2,000 unless great care was taken in looking to the plate.

2782. Even with all the care that could be taken it would be very easy to distinguish the early from the late impressions, if taken off to that extent?—I should say that the bloom is gone off a plate after the number of 400 are taken.

2783. Would that want of bloom be discoverable only by the profession, or by amateurs in general?—By amateurs in general.

2784. Of course the market price of impressions that had the bloom would be very much greater than the market price of those which had not that bloom?—Yes, as I before stated, four times.

2785. In your answer No. 2751, you state 2,000 to be the number which could be taken off a mezzotinto steel plate; does that answer refer to the maximum of impressions, and is the same answer applicable to this question as to that which preceded it?—I think that the extreme of a mezzotinto steel plate would be 2,000.

2786. The extreme of a mezzotinto steel plate does not exceed that of a copperplate?—No, they are about similar.

2787. Is not the advantage of steel engraving that it multiplies to the extent of five times the impressions taken off a copperplate?—A copperplate in mezzotinto would not print 200; that is multiplying it 10 times up to 2,000.

2788. Of course impressions are best from a copperplate?—Line engravings are much better from copper than steel.

2789. If you can take off 2,000 from a copperplate, you can take off five times that number from a steel plate, cannot you?—From a small plate, but I doubt whether you could five times if the plate were engraved on a large scale.

2790. How do you reconcile the steel being so much more effective in the power of multiplication, with your answers to questions 2750 and 2751, the number of 2,000 being equally applicable to copper and to steel?—Because the steel there spoken of is mezzotinto engraving, which is more liable to wear than a line engraving, being engraved by a different process.

2791. All

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2791. All the best engravings are taken off copperplates, are they not?—Line engravings; but all the best mezzotintos, since steel has been invented, have been taken off steel plates.

2792. All the first-rate line engravings are taken off copper?—Yes, I should say so.

2793. Steel engravings are very little known on the Continent?—For line engravings very little indeed, in very few cases.

2794. Mr. *Escott.*] You have had your attention turned for a long time to the engravings issued by the art unions?—Ever since their commencement.

2795. Have you observed them accurately from that time to the present?—Yes.

2796. Will you give your opinion as to their merit and value?—I do not know whether there have been 20 executed; but I should say 19 out of 20 will not fetch half a crown each in the trade.

2797. Being issued at what?—At a guinea.

2798. Mr. *M'Geachy.*] Are they sold at a guinea out of the Art Union?—In the Irish Art Union one has produced more than a guinea in the ordinary course of trade; the one by Mr. Ryall.

2799. But in the trade you say that 19 out of 20 will not fetch half a crown?—When I speak of 19 out of 20 issued by the art unions, I except that one of Mr. Ryall's; the engraving of the Holy Well, I believe it is called.

2800. *Chairman.*] Have you seen that now in the course of engraving, The Mendicants?—Yes.

2801. Do you think it equal to the former?—I do not think they will bear a comparison.

2802. Mr. *B. Wall.*] Do you attribute the engravings distributed by the Art Union selling at such low prices to the process of the electrotype being applied?—Yes, I do, most decidedly.

2803. Is it not the case, when it is intended to apply the electrotype, that the engraver has notice of such fact before he engraves the plate?—Never having engraved one intended for electrotype, I never gave such a notice; but I imagine if the engraver knew it was to be electrotyped he would engrave it in a different style than he would if it was not to be electrotyped.

2804. Is not that the way in which you account for the circumstance of its being often difficult to distinguish the plates which have been submitted to that process from those that have not?—The electrotype is so similar, and so soon becomes worn, you cannot tell one from the other.

2805. The electrotype engravings are uniformly without what is technically called the undercut?—They do not produce the fine lines. In Mr. Stocks' plate, which has been engraved for electrotype, he would have produced a much better plate if he had not engraved it for electrotype.

2806. Are you aware of two engravings of Sir Augustus Calcott's pictures by Mr. Stocks having been given in to the Committee, and that the Committee have found it very difficult to distinguish which of the engravings was electrotype and which was not?—I should say the Committee would have great difficulty in distinguishing them; as I explained before, in the first impressions I think it would be almost impossible to detect which was the electrotype plate, and which was not, when the electrotype plate was good.

2807. The electrotype takes the exact impression of the plate at the time it is applied?—Yes.

2808. It depends upon when that is applied, as to its producing a good impression?—The goodness of the impression depends upon how early it has been printed since the electrotype has been taken.

2809. It appears that in the two engravings of The Fornarina there is very little difference?—I should think there is very little or no difference; but the electrotype wears so soon, that it would be decidedly cheaper for me or the Art Union to pay for a little repair than use the electrotype. Mr. Watt wished me to electrotype The Drovers, and I found that the expense of taking the electrotype plate would cost me more than I should pay for carefully taking care of the engraving, which gives employment to the engraver.

2810. Your objections are with regard to the question of money, and have no reference to high art?—Yes, they have; for I explained before that the electrotype plate so soon wears, and they become almost universally bad impressions.

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2811. *Chairman.*] The electrotype plate cannot be repaired in the same manner as the original plate?—I should think not; the copper being so soft, it would be very difficult; they had better take a new electrotype plate.

2812. Is there no process by which the copper can be afterwards hardened?—I have not heard of any; I should think the copper would be liable to split. A large electrotype plate is a costly operation; I have understood they cost 30 *l.*

2813. Mr. *Escott.*] Should you object to the proceedings of the Art Union with a view to the encouragement of art, if they left engraving altogether alone?—No, I would take subscriptions for the society.

2814. Do you think that the only mischief they do is by their interference with engravings?—I think they do a great deal of mischief to the engraver, and also to the publisher of engravings.

2815. Do you confine your objection to the pecuniary injury done to the engraver and publisher, or do you extend your objection to any injury to art?—I think it injures high art altogether; the whole system.

2816. Do you think that is caused by the distribution of bad engravings?—No; by the system of art unions altogether in reference to pictures.

2817. Mr. *Ewart.*] Do you think that the institution of art unions injures engravings?—It injures engravers, and anything that puts a stop to the encouragement of the school of engraving, which I think the system would do if it were carried much further, must be injurious.

2818. In what way?—I think that no engraver could exist if a monopoly in the sale of engravings were allowed.

2819. Would you discourage engravings being issued by the art unions?—No publisher could give out 1,000 or 2,000 guinea plates, and I think it would bring ruin on the engravers.

2820. And on engraving?—Yes, I have considered the subject, and that is my opinion.

2821. Mr. *B. Wall.*] Do you make any difference between cheap publications and cheap engravings in giving that answer?—I think anything which brings the art too low, brings it into contempt.

2822. Mr. *Ewart.*] Do you think a cheap publication, of the works of Milton or any other author, brings the writer into contempt?—No; I think there is a great deal of difference between books and engravings.

2823. You mean to say, it brings the high works into a lower type in engraving?—It makes them so common that no amateur will collect engravings. I speak of high art, that is, of very expensive plates, plates that cost 1,000 and 2,000 guineas engraving; those plates no longer would be produced in this country, if the system of lotteries, for all descriptions of engravings, is to be carried out. One art union for London, cannot do much mischief; but if they become universal, no publisher could give out a plate of such cost.

2824. Do not you think that the art unions are improving in the engravings they distribute?—I think the last one is rather better, but it is not high art.

2825. Do you not think it possible for them to encourage high art by amending their present system?—If they do, they will destroy the old and legitimate encouragement of high art.

2826. What do you consider the legitimate encouragement of high art?—Engravers engraving for themselves, and leaving it to the judgment of the public, or leaving them to be employed by publishers at a fixed sum.

2827. Do you think it impossible that good engravings can be promoted by the present system?—Not by issuing 14,000; they will never reach above half a crown.

2828. *Chairman.*] The chief encouragement which the engraver and publisher looks to is that which has for its object high art?—I should like to employ myself in nothing but works of high art, if I could do so.

2829. Works of high art bear a high price in the market?—They do where they are not made common.

2830. Their general value is above a guinea?—Yes; The Drovers was three guineas; that was one of the largest of the line plates.

2831. Any interference with engravings of that value by a monopoly would be a serious injury to engraving?—Most certainly; a serious injury.

2832. The engravings published by the Art Union, according to the evidence you

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you have given to the Committee, in many instances do not bear higher value in the trade than 2 *s.* 6 *d.*?—I can buy them for 1 *s.*, the bulk of them.

2833. Do you conceive that engravings published of no higher value than 1*l.* 1 *s.*, will materially affect the value of works published at five guineas?—No, I do not think they can affect the sale of the larger class of plates; but they have totally destroyed the sale of the plates which used to be sold at a guinea.

2834. Assuming that they would sell for a guinea, they would so far affect the guinea impressions, and the publishers of such engravings in England?—They would.

2835. You have stated that the publishers principally derive their encouragement from engravings of a higher value than that?—They have for the last four or five years.

2836. How do you reconcile the injury of which you complain as ensuing to engravers from the publication of two and sixpenny and guinea engravings with that which they most look to; the publication of engravings of a higher value?—The publishers have ceased to give out plates of that value, because of the sale being so diminished, or almost entirely annihilated. I was referring to that fact to-day; and found that a guinea plate, in 1836, produced double its cost in two years. I referred to the Companion published two years ago, which was equally good, and that did not produce half its cost.

2837. My question went to obtain information relative to the injuries inflicted upon engravers and publishers by diminishing the sale of works at one guinea, or at a price lower than that; you have stated that engravers and publishers derive their chief profit from plates of a higher value?—The publishers have an injury inflicted upon them; and the destroying those guinea works has injured the second class of engravers very much. When one source is destroyed, we have to go to another.

2838. Have you suffered greatly by that change?—Our general business has not suffered perhaps, but that portion of it has.

2839. Mr. *Escott.*] Have you been driven to a higher scale of business?—We have been driven to plates such as the Art Union cannot produce.

2840. Is not that a good thing?—If that is to go on progressing by steps, and make three guinea plates into guinea, that would be the destruction of it.

2841. Would not it be a good thing for the public?—I think that if you give me a lottery, I could produce my Drovers at a guinea.

2842. Mr. *Ewart.*] If you had the certainty of a long list?—If I could obtain it.

2843. *Chairman.*] Do you not think that the money subscribed to the Art Union is altogether in consideration of the engraving to be received?—No; I think the subscribing is for the chance of a prize, and not for the engraving.

2844. If there were no distribution of engravings, do you think they would still continue their subscriptions to the extent they do at present?—I do not think it would make a difference equal to the amount of the cost of the engraving, printing, &c.

2845. Mr. *Ewart.*] If I understand you rightly, the diminished price of engravings is to be attributed to the competition which the Art Union causes?—The diminished sale.

2846. You were understood to say that if you had a combination large enough, you could afford to give out The Drovers for a guinea; is that not the principle of competition?—No; it is caused by the lottery; you can buy the Art Union plates for 2 *s.*; but one of my Drovers, published at 12 guineas, fetched 14 guineas at an auction.

2847. Mr. *B. Wall.*] You state that you can sell them for half a crown or 1 *s.*?—I would not sell them at all.

2848. Have you bought any number?—I would never sell them. I never would buy them; I have had them offered to me.

2849. By whom?—By subscribers, by their being brought into the shop.

2850. *Chairman.*] Is that common among subscribers?—I have found that gentlemen who have subscribed would not send for them; that they did not think them worth sending for.

2851. Mr. *Ewart.*] You state that the competition of the art unions has diminished the introduction of guinea engravings, the engravings sold for a guinea; now, has that been produced by competition?—No; that has been done, not by any one buying a guinea print, but by persons being induced to

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subscribe to the art unions. They say they are certain of a guinea print, and they may get a prize; therefore they have spent in their subscription the money they would otherwise have laid out in a guinea print.

2852. They get a guinea print?—They imagine they will get a guinea print.

2853. Has the effect of the Art Union been to reduce the price of engravings to the public?—I think very little; it has not made much difference; the price of prints now is much the same as it was.

2854. Is the price of an engraving similar to that published by the Art Union lower or higher than it was before the Art Union?—I think the price for fine prints is much the same as it was.

2855. The question refers to the works which the Art Union circulates in engraving?—We do not produce them since the art unions.

2856. Has the effect of the Art Union been to cheapen those engravings to the public?—I think a first-rate work of art, made too cheap, destroys it.

2857. Has the Art Union, or not, by competition, cheapened engraving generally to the public?—We have to pay a larger sum to the engraver now than we had before.

2858. Have the goodness to answer the question; has the Art Union, or not, by competition cheapened engraving generally to the public?—No, I do not think it has.

2859. Mr. *B. Wall.*] You stated that you had never bought the prints of the Art Union yourself?—I have bought some, at half a crown, to keep myself.

2860. Do you know whether there are many in the market at that price?—In Scotland, particularly, there are.

2861. You are aware that they can be bought at that price?—Yes, any number you please, and in London also.

2862. To any great extent?—To any number that can be wished.

2863. Generally speaking, has the cheap price of engravings since the establishment of Art Unions affected the price of those first-rate engravings?—I do not think it has.

2864. Mr. *R. Colborne.*] You say you give a larger sum to the engraver now; you charge the public higher, of course?—We are obliged to get it back by some means, and we could not get it back if we did not put a proportionate value upon the plates issued.

2865. Generally speaking, you charge more for the high style of engraving than you charged before the establishment of the art unions?—No, I think not; it is much the same.

2866. Then the loss falls upon you?—The loss falls upon the publisher.

2867. *Chairman.*] Do you think that persons who are members of the art unions have not been induced by the circumstance of their obtaining an engraving at the annual distribution, to purchase others in addition afterwards?—Isolated cases of course will occur.

2868. Is not that giving a stimulus which, otherwise, probably would not have existed, to the purchase of engravings?—I do not think the injury, if it were confined to one society for each kingdom, would be great, but if every town has it, and printsellers are permitted to have distributions for their own private advantage, it will destroy the legitimate printsellers and publishers in a very few years.

2869. You state that the engraving of the Dublin Art Union bears a higher price than that of others?—Yes, the one by Mr. Ryall.

2870. Does that arise from its superior excellence?—It arises from the pleasing character of the subject, the beauty of the engraving, and the small number issued.

2871. If a similar combination of circumstances existed with reference to the other engravings produced by other art unions, do you apprehend any injury could result either to art or to the publisher?—If the number were limited, and there were only three art unions existing, I do not think that could injure the engraver or publisher, but issuing 14,000 must injure both.

2872. If instead of so many impressions being struck off from a single plate, as is at present the case, the Art Union were to apply a larger portion of their funds to commissions for engravings by eminent artists, and instead of one engraving, they were to issue three or four, would that be of advantage to art generally?—It might be of advantage to art unions, but it would certainly end in the failure and ruin of every publisher in the kingdom, the issuing by lottery of

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of such a quantity of plates, unless you put the publisher and art union on an equal footing, and then the publisher will compete with the art unions.

2873. Could any arrangement be made by which the publishers might be induced to take an interest in the progress of art unions?—I think so, certainly.

2874. Mr. *B. Wall.*] With reference to the engraving of Mr. Ryall's, you state that the small number of impressions was one of the reasons why you think the engraving was more prized; are you not aware that from 1,200 to 1,400 impressions of that plate were issued?—That is a very small number when compared with 14,000.

2875. How many plates were employed?--One plate struck off 1,300 impressions; all good. There was not one bad impression to be seen of that plate.

2876. Mr. *Ewart.*] You were understood to say that you had sold art union engravings for 2*s.* 6*d.* or 1*s.* each?—I never encouraged the sale of them, but I have known them sell for that.

2877. Did an engraving of equal merit sell so low before the art union existed?—Cases may have occurred where a man who possessed a plate might take a price equal to that he could print it for, but it was not generally so, certainly.

2878. *Chairman.*] Resuming the inquiry as to the mode in which you think the interests of publishers might be reconciled with those of the art unions, allow me to ask you, have you been in any measure connected with any of the art unions?—I used to take subscriptions for the Irish and the Scotch, and also for the London Art Union at one time.

2879. Did you not publish a plate, engraved by Watt, after Leslie?—It was not engraved for an art union, it was engraved as a speculation.

2880. It was circulated by the West Riding Art Union, was it not?—We had a large number of impressions from that plate, and not having been sold, we disposed of a quantity of those impressions to the West Riding Art Union, but never sold the plate.

2881. The West Riding Art Union not having funds to employ an engraver, purchased from you 500 impressions, with a view to circulate them among their subscribers?—Yes, that was the case.

2882. Did you receive subscriptions at your house for that art union?—No.

2883. You did for the Art Union of Dublin?—Yes; we had for years before that.

2884. Was that considered a large number from that engraving?—No; we had them in the house; the plate never sold.

2885. Mr. *R. Colborne.*] You had the power of selling to others?—We retained the copper in our possession, that it should not be made common; we sold so many impressions only.

2886. *Chairman.*] You think that arrangement could not be carried into execution?—No; I never would do it again; it was a great injury to me.

2887. How?—I think it took away the confidence of the public in the house, and gave an impression that we might reduce the value of other publications.

2888. It might lead to the idea that the price of the engravings would be depreciated by over-circulation?—Yes.

2889. You are acquainted with the prospectus of the National Art Union of London?—Yes.

2890. Was that on the same plan intended to afford an opportunity for the sale of engravings which had not met with a considerable circulation?—That was a purely private speculation; and it was produced to get rid of impressions from two plates which the public would not buy when published in their legitimate course.

2891. They wished to add the further stimulus of speculation?—Of a lottery.

2892. To the general inducement which might exist among the public to purchase engravings?—Yes; they could not sell them legitimately, and therefore they resorted to a lottery.

2893. Was that confined to one publisher, or did it comprise a general combination of publishers?—It was confined to one.

2894. You were not connected with it in any way?—No.

2895. You did not receive subscriptions for it?—No.

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2896. Printsellers sometimes publish plates for artists?—Yes.

2897. What is the commission required upon those occasions?—The publisher charges 10 per cent. for the risk, and takes the debts upon himself. That is the only charge beyond the trade allowance.

2898. Do you receive any number of plates in addition?—No, we account for every one.

2899. Do you not receive seven plates for six, or six for five?—We always give in the trade seven for six; the publisher gets 10 per cent. above the trade price.

2900. The Drovers was the plate which, in a former part of your evidence, you stated had the greatest circulation; who was the engraver of it?—Mr. Watt.

2901. You employed him in the ordinary way?—Yes; it was a half-share plate originally, then we purchased his interest in it.

2902. And made the whole your own property?—Yes.

2903. Did you find that a more advantageous arrangement than the ordinary course?—I think it is advantageous sometimes to let the engraver have a half share, so that he may have an interest in the publication, though we may purchase it afterwards.

2904. Did you pay him for it by instalments?—Yes; Mr. Watt is engraving the companion now, and he has had many instalments.

2905. Generally speaking it is more advantageous to the engraver to sell the entire interest to the publisher?—Yes, and he becomes the party interested entirely.

2906. The printseller is analogous to the bookseller in trade; there is not a great distinction between them?—No great distinction with reference to the author and the engraver.

2907. If a society were formed for the publication, at a cheap rate, of certain works of which there were other editions on sale, would not that be productive of much the same effects?—I do not think it would; the engraver has an interest in the work which induces him to take pains with it, to insure the sale.

2908. Do you think that commissions are better than competition?—Yes.

2909. That is an additional reason why you object to art unions, independently of the other, their effect upon engravers and publishers?—The injurious effect of competition is this, if 100 compete one gets the prize, and 99 are left to starve.

2910. Does that necessarily follow?—Their time is their property, and if they can get nothing for their property, they must be injured.

2911. Have they not the means furnished by competition of making known their talents, and of bringing them under the notice of the public and the Government, and thus of obtaining for themselves employment which they might not otherwise have had?—I think if the artist had genius he would show it.

2912. Mr. *Escott.*] The diffusion of a large sum of money is an encouragement to genius?—Certainly, if properly applied, because an artist may, by that means, be introduced to the attention of the public.

2913. Is not the distribution of a large sum of money in works of art an encouragement to artists?—If it is properly applied, it is.

2914. Do artists and engravers now publish their own works pretty generally?—No.

2915. They are remunerated for the work they perform?—Except that engravers sometimes have a share.

2916. The interest of engravers depends upon the manner in which they arrange with the publisher?—Yes.

2917. What do you mean by a legitimate printseller?—One who depends only on the public buying the productions he brings forward, without any lottery attached to them.

2918. Is your only objection to the Art Union on the score of its being a lottery?—My objection is not that it is a lottery particularly, but that we are not all allowed lotteries. It is not a fair principle to give a privilege to a union, which the private dealer has not.

2919. Any person may join an art union?—But an art union is not formed for individual profit at all.

2920. May not any individual join an art union?—He may subscribe.

2921. Mr. *Ewart.*] You desire that an individual should be allowed to establish

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establish a lottery as well as a combination of persons?—I consider that lotteries are injurious altogether.

2922. But you draw a distinction. You have expressed the wish that you might be permitted as an individual trader to establish a lottery for works of art?—I would not like to see it legalized, but I do not think one should have it and not another.

2923. On what ground do you prefer the principle of commission to the principle of competition?—I think if an artist is assured of a sum of money for the work, he may devote his whole time and attention to it; but if he has no certainty, he may be obliged to do other work to provide for his family.

2924. Do not you think that the principle of commission is liable to the charge of unfairness more than that of competition?—If I give a plate to an engraver to execute on commission, if he does not succeed, it reverts on his own head, I do not employ him again. I think the Government would do better to give commissions than by public competition.

2925. *Chairman.*] Is it not necessary, in order to give commissions, that the Government and individuals should ascertain the talent of the persons they are to select?—Certainly.

2926. Is it not possible that young men, who have not had opportunities up to the present moment, might by means of competition be afforded the means of making themselves known to the Government or individuals?—Certainly. In the case of the exhibition of the Cartoons, being the first of the kind, it gave a great opportunity to every one to show his talent.

2927. Competition has thus the effect of discovering or displaying talent which might otherwise have been unknown or neglected?—Yes; it gives an opportunity for that, no doubt.

2928. Mr. *Ewart.*] Was not the result of the competition in the fine arts for the works for the decoration of the Houses of Parliament, the bringing out the genius of young men, who probably never might have exhibited it on the principle of commission?—I think the bulk of those who obtained prizes in the late exhibition were men that had other employment.

2928*. Do you think they were men who would have been so likely to be employed under commission as they have employed themselves under the principle of free competition?—That being the first instance of the kind, I think it was most judicious to do so.

2929. What was the result?—I think the result was good.

2930. Did it not bring forward men who were not known?—Yes, it did, in some instances.

2931. Mr. *Escott.*] Do you think that the public would ever have had a knowledge of Mr. Armytage's talent for that?—No; he was a man that had never exhibited in this country at all.

2932. Had he an opportunity?—He might have shown it at the next exhibition if he had sent over a picture.

2933. Did not that afford him an opportunity to exhibit his talent?—Certainly.

2934. Mr. *B. Wall.*] A prize composition, like a prize comedy, may be damned?—Certainly.

2935. Does not it very often happen that inferior impressions are circulated by you among your purchasers?—No. I endeavour, in all cases, to keep up the plate to a proper state, and get the engraver to look over it.

2936. Might not the same principle be adopted by an art union?—Certainly.

2937. Then in what respect does your general superintendence, with reference to your purchasers, differ from the general superintendence which we may think is exercised by an art union?—But the number of impressions with us do not, on the average, reach 500.

2938. Are not the evils you allude to the necessary consequences of the great popularity of an engraving?—The extreme popularity of an engraving, in the course of legitimate sale, has scarcely gone beyond 2,000, unless with lottery inducements.

2939. Are you in the habit of producing engravings of coronations and christenings, and so on, by subscription?—We have published two.

2940. Do you think those favourable to high art?—It gives encouragement

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to historical engravers, and if we have not a Rubens or a Paul Veronese it is the fault of the artist, not the fault of the subject.

2941. Did the prices of those engravings of coronations and christenings decline in the market?—The sale sometimes ceases, and we consider them a lost property, keeping them locked up, but not selling them at a reduced price.

2942. *Chairman.*] The portraits of the Queen have been considerably multiplied of late?—Ever since she came to the throne; but that sale is now on the decrease.

2943. From whence does that arise?—Almost everyone is supplied; and of those executed of her, many have been very much inferior to what had been done before.

2944. Did you publish some of those engravings yourself?—Four or five.

2945. Can you give the Committee any idea of the number of impressions which have been struck off from your publications of the portrait of the Queen?—The first portrait we published, of which we had two steel engravings, we sold 5,000 or 6,000.

2946. Mr. *B. Wall.*] Were the latter impressions of that as good as the former?—It was engraved in a peculiar manner, the same as Mr. Ryall's plate, which was a mode calculated to stand.

2947. The price demanded was equal, the last to the first?—Yes, a guinea; it has fallen now, because others have been produced at a later period of the Queen's age.

2948. *Chairman.*] You stated in your evidence that the number of your engravings at the rate of a guinea, and under that price, had diminished?—Yes, furniture engravings, prints for framing in rooms.

2949. On what grounds do you ascribe that result specially and exclusively to art unions?—I think that any person wishing to have an engraving at the price of a guinea will not come and buy it, but will get it through that medium which affords to him an ultimate chance of obtaining a prize of larger value in addition.

2950. That is your supposition; is it founded on any particular circumstances which have come under your observation?—I have kept abstract books of all my publications, and I can vouch for it.

2951. Your sales in that department have been of great advantage to you before the formation of art unions?—Yes.

2952. Might not the falling off arise from the circumstance of a greater number of publishers starting up, and confining themselves principally to the publication of engravings of that description?—I think the number of publishers in that department is much less than it was before.

2953. Mr. *B. Wall.*] Do you think, if there had been no Dublin Art Union, you, or any printseller in England, would have sold 1,240 engravings similar to those which have been engraved so creditably to Mr. Ryall?—No, I do not think we should; I think that plate of Mr. Ryall's has done good in Ireland. The circulation has been nearly confined to Ireland; but the number being only 1,300, it did not do any mischief.

2954. *Chairman.*] The complaints which have been made to the Committee of the injurious effect of art unions on publishers, have come principally from the capital; are you able to give the Committee any information on the effect of the art unions on publishers in the provinces?—I personally go throughout the provinces twice a year, and I am acquainted with almost every printseller; I know that their sale of engravings is almost destroyed, unless they form a lottery, showing a great advantage; many of them have told me that.

2955. Mr. *Escott.*] What do you mean by a lottery, showing a great advantage?—In the hope of getting a chance of a picture; they get a picture worth 25 guineas, and they represent it as worth 500; the public are deceived by the representation, but the publishers are equally injured.

2956. For what do they say that is worth 500 guineas, when it is worth only 25?—To get the chance of selling their tickets; persons would not subscribe to them for the chance of a picture that should be worth only 25 *l.*; so they put it down at 500 *l.*

2957. How would you prevent that?—By not allowing lotteries at all. No person will buy a guinea print unless you give him a good chance of something beyond;

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beyond; that something may be a 500 guinea picture nominally, but which, in fact, is not worth 30 *l.* when he gains it.

2958. What is the reason the picture is valued at 500*l.*?—It is optional with the prinsellers who set forward the scheme.

2959. Mr. *R. Colborne.*] Do you believe that the public at all know that that is the course pursued?—Yes.

2960. *Chairman.*] Have not the printsellers to your knowledge more than once adopted expedients for the purpose of inducing the public to purchase, under the name of proof impressions, which did not merit that name, and changed the titles of the engravings after a certain circulation had taken place? —I am not aware of any instances recently; those things have come to my knowledge, particularly in the case of The Death of Wolfe.

2961. You remember the engraving of The Twelfth Night and The Mantilla? —Yes.

2962. Was there any particular course adopted with regard to those engravings?—That was adopted by an art union.

2963. Was not the name of those engravings altered?—It was.

2964. That had a very injurious effect on the confidence of the public?— I think it did a great injury.

2965. Do you object to the Art Union of London giving prizes for cartoons or compositions in outline, and circulating engravings from the designs amongst the subscribers?—I think that is likely to produce a very good feeling for art in the country, that if you can give something classical, which the publishers cannot afford to give, you will do great good to the country; I mean something superior in intellect to what the publishers produce. The taste in the country does not allow the publishers to produce those subjects; they are too classical, too pure. If you instil into the public a pure taste, you will do more good than by popular subjects which interfere with the publishers.

2966. The merit of those publications is not so much in the technical excellence of the engraver, as in the superiority of the design?—Yes.

2967. In the case referred to, the interest of the engraver can scarcely be affected?—That would not interfere with the engraver or publisher either.

2968. So far you think an art union might, by the distribution of such works, be of benefit to the public, especially as connected with the encouragement of high art?—I think that would do good.

2969. Do you think the distribution of bronzes in the way of prizes from some of the best works either by modern or ancient artists, would be productive also of benefit?—I think it would, for I do not think that class of art has been properly attended to in this country.

2970. And also casts distributed as prizes would be productive of advantage to the interest of art?—I think if they gave a reduced cast of Bailey's Eve, or any beautiful subject, they would get more subscribers; or if they published (one play yearly) an edition of Shakspeare, and employed Maclise and other able artists, many persons would prefer it to engravings.

2971. Mr. *Escott.*] In reference to the answer you have just given, in that case the art unions would not come in competition with publishers or engravers? —No, for I consider the engravers and publishers so mixed up together that they have the same interest.

2972. *Chairman.*] Do you think the distribution of compositions in outline would be more likely than the distribution of such engravings as have hitherto been published, to excite the interest of subscribers?—Yes.

2973. On what ground do you form that opinion?—Knowing that many of the subscribers do not send for their engravings, and they would send for their outlines.

2974. You think they would rather have a composition in outline from Shakspeare, or any similar production, than engravings such as are now distributed?—When 14,000 are issued of one print, they do not appreciate engraving at all, when so many are thrown upon the market, but if an outline book were given, or a plaster cast, they would value it.

2975. Mr. *Ewart.*] Do you think that would have the effect of preventing interference with the publishers?—Certainly; because the publishers cannot do that; they cannot give a taste for an outline, which art unions have the means of giving.

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2976. You think the production of outlines would have a good effect on public taste?—Yes; it would have the effect of refining the mind as much as anything which has ever been done.

2977. *Chairman.*] Is there encouragement wanted for engravings from the old masters?—Yes.

2978. There have been but few works executed of that description of late?—I have published only one or two; but I have five in progress.

2979. Can you state what they are?—The one I have published has been Mr. Miles' celebrated Leonardo da Vinci, the Head of Christ, which I had engraved by Professor Felsing, in Germany; and that has been successful. I have also engraving the National Gallery picture, Christ disputing with the Doctors, by Felsing; it will take him two years and a half. I am also engraving The Ascension of the Virgin, by Murillo, in the Dulwich Gallery, by an English artist, Mr. Samuel Smith; and the Head of Rubens, in the Queen's collection, at Windsor, by a pupil of Mr. Doo; and I have several other drawings making from the works of the old masters, to try whether I can introduce a higher class into this country.

2980. You have given many of your engravings to a German artist, Professor Felsing; on what ground has that been done; from the difficulty of finding English artists to engrave such subjects?—The small number of superior English artists of this nature being entirely occupied.

2981. Is it your opinion that engravings from subjects of that high class are likely to meet the public taste more successfully than those from modern artists, taken from subjects of a more familiar nature?—I think it will progress as the public begin to be improved.

2982. Mr. *Ewart.*] Do you think the public taste has improved?—It is improving.

2983. Mr. *R. Colborne.*] Does not that depend very much upon the publisher taking means to produce a taste of that kind?—In some measure; but the publisher must fall into the popular taste to find money to enable him to pay for finer works.

2984. There is not so immediate a demand for the higher class of art, but that is likely to increase in your opinion?—If a publisher had capital it would afford a greater ultimate return; but it is not productive of an immediate return.

2985. Mr. *Ewart.*] You are aware that the remains of Sir Thomas Lawrence's collection are now at Oxford; do you not think it would be well worth the while of such a body as the Art Union to circulate to their subscribers outlines of the first drawings of the works of the great artists, taken from such a collection as that of Sir Thomas Lawrence?—I think it would be much better than their circulating among their subscribers the popular prints of the day.

2986. *Chairman.*] And would be in strict conformity with the object proposed in their institution?—Undoubtedly.

2987. Do you think that the engraving of works of that description would be much better than employing engravers on works of modern art?—Yes, that would be beneficial to the public, and not injurious to publishers.

2988. Have you understood that there has been an intention on the part of the art unions to distribute medals of the distinguished men of England; do you conceive that an advisable course?—I think anything the society can distribute of that description, especially anything having reference to a neglected branch of art, would certainly do good.

2989. You have stated that the interest of the publishers might be made consistent with the interest of the art unions; will you state by what means that object could be accomplished?—I have thought of a plan which I think would do away with the system of jobbing which now takes place, of dealing with the artists, and those transactions which have been carried to a very great extent, especially in the provinces and in Edinburgh, where in fact no picture has been sold, it has been merely a transfer of money; I think that might be accomplished by a committee, appointed either by the House of Commons or the Government, who should choose out paintings equal to the amount of the subscriptions, say 10,000*l.*; those pictures should be exhibited to the subscribers and to the public; the names of all the subscribers to the amount of that 10,000*l.* should be placed in the wheel, as they are now; they should be drawn, and the person possessing the first drawn should have the first choice of the pictures

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pictures in the room, regardless of price; he should go and pick out whichever he preferred, according to the subject; I would not bind him by value, but let him select that which pleases him. Then take the next, and let him make the next selection; and so on to the last: of course he must have the last picture that is left in the room. I think that would obviate a great deal of the jobbing and money transactions which now take place, and the money for the picture would find its way from the institution to the artist, and the gentleman who chose the picture would be more likely to keep it, being a picture according to his taste; and thus the object would be promoted.

2990. What time would you give to the subscriber to make his choice?—I would give him a month; he would know whether he was a prizeholder before the exhibition opened; 30 days would accomplish the object, if you gave each subscriber an hour to decide, after having had a month to view the pictures and inform his mind and avail himself of the judgment of other persons on the subject.

2991. How would you deal with the subscribers generally?—I would give every subscriber a figure, or an outline book, or a cast, or a bronze; it would promote the obtaining of subscriptions, and I think that every publisher in the kingdom would collect subscriptions for the art unions.

2992. Have you heard any objection to the distribution of outline engravings, or casts, or bronzes?—No.

2993. Mr. *Escott.*] You think that by the distribution of those no injury would be done by competition?—No.

2994. Do not you think those parties who are interested in the sale of those articles, would object to the distribution of casts, and bronzes, and outlines?—That is a branch of the arts which has been so utterly neglected that the distribution of them would do a great deal of good if it were properly conducted, and I do not think it would be injurious to any one.

2995. *Chairman.*] You state that you would put it in the power of a committee to select the paintings for prizes, of whom should that committee consist?—It might consist of well-known amateurs of paintings, men who possess collections, men who would have a much better opportunity of making a good selection than those who know nothing of the arts.

2996. How would you choose that committee; by public election of the subscribers?—I think Government might name them.

2997. What do you think of a choice by the Royal Academy?—That might do.

2998. Would you not rather trust it to the general body of the subscribers to elect a committee in whom they had confidence?—I think they would not get men who were so conversant with the arts; every subscriber is not conversant with the arts; I think they should be men who have collections.

2999. Mr. *Ewart.*] What do you say to the committee of the Art Union selecting those persons?—I think any men who were well acquainted with the arts might do it.

3000. *Chairman.*] What do you think of the mode adopted by the Art Union of Dublin: the subscribers elect a committee, and the committee appoint a sub-committee of selection; do you approve of that arrangement?—Yes, I think that would do if they were known collectors of paintings.

3001. You state that you think some such mode is requisite to put an end to the notorious jobbing in some places in the provinces; will you give the Committee an idea what is the nature and extent of that jobbing?—If a person obtains a prize of 80*l.* he goes round the exhibition, and finds an artist to whom he gets an introduction, and the artist offers him 50*l.*, he retaining his picture, so that in effect no picture is sold; it is merely a payment of so much money.

3002. Mr. *R. Colborne.*] Do you believe that to be often done?—I believe it is very often done, more in the provinces than in London; but it has been done in London also.

3003. Mr. *Ewart.*] To your knowledge?—Yes.

3004. *Chairman.*] Is it done to any extent in Ireland or in Scotland?—I think in Ireland they keep their pictures more; I have never known a case of any one in Ireland selling his picture; but in Scotland, I believe, most of the large prizes have been sold at half the price that was paid for them.

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3005. Mr. *Ewart.*] To what do you attribute this honourable distinction as regards Ireland?—I think they have had so little of art placed in their rooms, that they have been glad to get something to hang up; but in Scotland, where the system has been going on, perhaps they have not room; and perhaps they are more thrifty than the subscribers in Ireland.

3006. Mr. *B. Wall.*] Was not it the case that Mr. Maclise's Sleeping Beauty, the largest prize distributed, was immediately in the market?—Yes; and Mr. Landseer's picture was immediately in the market; that was the highest, I think, one year; and many others also.

3007. *Chairman.*] Does it occur to you that the habit of retaining pictures in Ireland may have arisen from the constitution of the Art Union, and from the committee of selection choosing a better class of paintings, and, therefore, better worth retaining?—I think that committee has made a proper selection, and probably that may have tended to their being retained.

3008. Mr. *Ewart.*] If the committee has previously chosen the pictures, the object is attained of not bringing the prizeholders into immediate contact with the artists?—Yes.

3009. That may be one of the ingredients in the benefit resulting from that mode of choice?—Yes, it is of no use to give a prizeholder who has a small room a large picture, and I think it would be highly desirable that each in his turn should have an opportunity of selecting that which was most to his taste.

3010. Mr. *Escott.*] You think that those alterations which you suggest should be embodied in the clauses of an Act of Parliament?—Yes.

3011. Mr. *B. Wall.*] In the plan you have proposed you appeared to intend that the names of the artists who painted the pictures should be exhibited along with the pictures?—Certainly.

3012. Do you not think that that would have the effect of attracting the generality of purchasers to the name of the artist who stood highest in the school of art, and whose pictures were believed to be of the most value in the market?—I think in many cases he would choose that which was most valuable, but in many cases he would choose that which pleases his taste. I think it would act in both ways.

3013. You have a great mass of subscribers, some of whom look at the pocket, and some look at the picture. Those who look at the pocket would look at the name of the artist, which would be a guide to the market-value of the picture?—I think I should leave it free to the choice of the subscribers.

3014. Mr. *Ewart.*] Would you influence them by affixing the name of the artist?—I would affix the name of the artist.

3015. *Chairman.*] You stated that you thought arrangements of that kind should be introduced into an Act of Parliament; would it not be too direct an interference with private arrangements, and establish rather an injurious precedent for the management of other societies for the encouragement of literature or art, to go into too minute a specification of what ought to be the duties of those bodies?—I think, unless you define it in some way, it would lead to a great deal of evil.

3016. Could not this course be adopted, to fix certain limits within which art unions might be established, leaving to those art unions the formation of bye-laws, and in the report of the committee to offer such suggestions for their adoption as, on a due consideration of the matters before them, should appear to the committee most reasonable?—That would leave it, as I apprehend, entirely open to the committees to do what they pleased; they then might adopt the very thing that I or the engraver might wish them to avoid, that is, begin issuing prints directly.

3017. Would you recommend that they should be put under the direction of a certain department of the Government, without whose authority they should not be entitled to take advantage of the Act of Parliament?—I would.

3018. That course has been adopted in the case of literary and scientific institutions and benefit societies; do you see any inconvenience in extending it to art unions?—No; I think it would be absolutely necessary. I am objecting to art unions *in toto*; I do not think, upon the broad question of the higher branches of art, that they really do encourage it.

3019. Yet

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3019. Yet in the former part of your evidence you stated that if they distributed compositions in outline, you think they would tend to do so?—I think so, in that branch of art; but I am speaking of the small prizes of paintings. I think no one can produce a good work of art for 5*l.* or 10*l.*; I think 30*l.* ought to be the lowest prize.

3020. Mr. *Ewart.*] If the prizes were raised, do you think that art unions might be beneficial?—I think it might stimulate artists to produce good works, which they do not do now.

3021. You think that art unions, properly regulated, would have a beneficial effect?—I think they would give employment to artists.

3022. *Chairman.*] You would limit it to three art unions, one for each of the three kingdoms?—I would.

3023. What is your objection to provincial art unions?—I think a great spirit of gambling would arise out of it to have them universal.

3024. Mr. *Ewart.*] Do not you think that provincial art unions are also liable to this objection, that they bring together in small societies the artists and the prizeholders, who are necessarily better acquainted together in provincial towns than in large communities, and therefore that there is a greater chance of collusion?—Yes; and even in the one at Edinburgh there is much collusion.

3025. If, even in Edinburgh, the smallness of the circle produces bad consequences, would not the bad consequences be much exaggerated if there were local art unions throughout the country?—Yes, they would.

3026. Mr. *B. Wall.*] Is not great encouragement given by Manchester and Liverpool to English art?—Yes, but they could have an opportunity of subscribing to the London Art Union.

3027. But surely you would give them an opportunity of making their own regulations, and encouraging art in their own way, considering that they bring so large an amount of money to bear upon the purposes of art?—The Manchester Art Union is comparatively small in amount.

3028. Mr. *Ewart.*] Would it be better for the inhabitants of Manchester to become members of the London Art Union, or to any great national art union, both for themselves individually, and for the promotion of art, than to belong to a small local art union?—Certainly.

3029. *Chairman.*] Would you extend to foreign artists the encouragement given by art unions?—I would not.

3030. Mr. *Ewart.*] Supposing the foreign artists exhibited works in an exhibition in England, would you exclude works of merit by those foreign artists from the prizes of the Art Union?—I think, if you admitted them, it would introduce shoals of pictures, and discourage the very object you have in view.

3031. Mr. *Escott.*] Would you not encourage foreign artists when you found them superior to English?—Provided all the talent was engaged in this country.

3032. Mr. *B. Wall.*] Are there not many foreigners devoted to the arts in this country who are not naturalized?—There are many foreigners practising in this country; but they are, I should think, to be viewed in the light of British artists, although they may have been born abroad.

3033. Mr. *Escott.*] Why would you exclude foreigners?—Because I imagine that an art union is founded for the encouragement of British art; if it is not, then you may include foreigners.

3034. Mr. *Ewart.*] Would British art be discouraged by foreign competition?—I think the admission of foreign competition would do good to art, although it would not do good to the artists' pockets.

3035. Mr. *Escott.*] Then your reason for excluding foreign artists is, that it would diminish the amount of gain to the British artist?—That is the only reason I could have in the exclusion.

3036. *Chairman.*] Is there not at present established in London a depôt for the purpose of obtaining subscribers and circulating the engravings of foreign art unions?—There is.

3037. What has been its effect upon publishers and engravers here?—The tickets here are issued at such a far higher price than they are sold for abroad that it is worth the agent's while in London to issue them.

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Mr. *Henry Graves.*

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3038. Has it in any way interfered with the trade of publishers in London?—The circulation of the tickets has been so limited that it has not at all interfered with it.

3039. It has introduced a certain quantity of German engravings into the market?—Yes; but very small in quantity.

3040. Mr. *Ewart.*] Of what sort in quality?—They have kept to a better classical taste than the art unions in England have.

3041. *Chairman.*] The diffusion of foreign engravings you stated, upon the whole, had been upon the increase, and you thought, as far as certain productions were concerned, had been of use?—Yes. I may mention, for example, Oxford. When I first began business there was nothing to be seen there but coloured sporting prints of the vilest character. Now you may see a 40 *l.* or 50 *l.* proof by the highest Italian artists in their rooms.

3042. Mr. *Escott.*] What period do you speak of as the former one?—Fifteen or sixteen years ago.

3043. *Chairman.*] Has your experience led you to think that there is a greater diffusion of art among the lower classes of the community at present than what existed about 10 or 12 years ago?—Yes. I think that art has become more known ever since the Government have stirred themselves a little in it.

3044. Are you acquainted with any persons in the lower classes of life who are forming collections, either of paintings or engravings, for their own private enjoyment?—No; it has not come down to the lower class: but I know a gardener, the other day, who took a print rather than take payment for a lot of flowers.

3045. Mr. *Escott.*] Are you aware whether the suspension of the operations of the Art Union has caused a good deal of inconvenience and distress to individual artists?—No, I do not think it has.

3046. You think that if that evidence has been given to the Committee, it is under a mistaken impression?—I think every artist that has not sold his pictures, will attribute it to the Art Union, although not 1 in 20 could have been bought.

3047. You do not think it has caused individual inconvenience?—I consider that inconvenience has arisen more from competition, that is, from their time being taken up in competition, in consequence of which they are earning nothing, than by art unions. That has created much distress to those that have not succeeded.

3048. Is it your opinion that it would be advantageous to art that the suspension should be continued, and that the Art Union should not renew its operations?—I think so: the painters, as a body generally, would be ultimate gainers by not having art unions at all, for this reason, any one who subscribes a guinea to an art union, goes to the exhibition and sees it, and he waits to see whether he has got a prize; not having got one, he does not go to the exhibition again: but were he not a subscriber, he would buy out of the exhibition upon his first visit. I think all the societies admit that since art unions have been established, private patronage has ceased to a great extent; but I understand that, this year, since the art unions have been stopped, the Old and New Water Colour exhibitions have sold to quite as large an amount as they did last year with the art unions.

3049. Is it your opinion that the effect of the art unions has not been to increase the sale of pictures?—I do not think it has increased the sale of pictures; I think it has decreased private patronage, and carried it into another channel.

3050. Are you aware that your opinion is not shared by the majority of artists resident in London?—I think it would be shared by those who have got great talent; but those who have not industry, perseverance, and talent, for the carrying out of fine pictures, are greatly benefited by the art unions, because they are obliged to purchase second-rate art, first-rate art all being sold before they come into the market.

3051. Do you mean to say that it is not the opinion of artists of great eminence that the sale of pictures has been increased by the operation of the Art Union?—It may for the time being have tended to increase the sale; but I know

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know that the Edinburgh artists complain that their private patronage has ceased since the introduction of art unions.

3052. Are not you aware that it is the opinion of artists of eminence that the operation of the Art Union has greatly increased the sale of pictures?—Of second-class pictures, but not of first-class pictures.

3053. Do not you imagine that the suspension of its operations must cause inconvenience by diminishing the sale of those pictures?—Only in the same way that introducing foreign art would do, it would take so much from their pockets.

3054. Have you turned your attention to this question: whether the evil that would be done to those artists who have much depended upon the Art Union for the sale of their pictures, would be more than counterbalanced by the eventual good that would be done by causing that artificial stimulus to cease?—I think the artists themselves would be ultimate gainers; they would have then to work for reputation and talent in their pictures, instead of this ephemeral sale.

3055. You give that opinion without hesitation?—Yes, formed deliberately for these two or three years past.

3056. Mr. *Ewart.*] But you were understood to say that if the prizes given were of a high amount, superior works of art would be encouraged?—Yes, if art unions are allowed at all.

3057. Therefore if the art unions were reformed in that way, the objection you have stated would be removed?—It would be alleviated.

3058. High art might be encouraged by art unions?—I do not consider a 40 *l.* picture high art.

3059. Suppose it were placed so high as to bring in pictures of the first painters?—I do not think you could get them, they are all sold privately.

3060. Why are they sold privately?—Because we have sufficient amateurs in this country to buy them.

3061. Is not it also the fact that the Art Union does not make its distribution sufficiently soon to allow the prizeholder to have a selection of the works of the first artists?—That may be partly the reason, but I think you ought to give the public an opportunity of buying individually, before you attempt to get a sale by lottery.

3062. Supposing the Art Union held its annual distribution sufficiently early in the year, would you, notwithstanding that, prohibit the Art Union from stepping into the market and taking its chance with the common purchasers of pictures?—I would give the public the first chance.

3063. Then supposing them to start equally in point of time, you would exclude the art unions from coming into the market with the rest of the purchasers?—I think I would give the public a fair chance of buying individually before I laid out the subscriptions.

3064. You would not consider the Art Union as a part of the public?—No.

3065. Would you not injure the artist by thus excluding from the competition for his pictures a class of the community who might be purchasers?—No, I consider that the artist would be benefited by his picture going into private collections at once. When I was at Edinburgh, Mr. —— had an offer from the Art Union to take his picture, and he offered it to a gentleman for 50 *l.* loss, that it might go into a gallery at once; he would sell it for 50 *l.* loss rather than have the chance of its being sold to a prizeholder. A picture of his, "The Examination of Shakspeare," was offered immediately after it was taken by a prizeholder, and he considered that it did him so much injury that he cares not to sell to an art union; and I know Mr. Collins and others are of the same opinion.

3066. *Chairman.*] Are there not instances of paintings of distinguished artists selling for even a less amount from private collections than when they fall into the hands of prizeholders?—When they are bought by private collectors they are not so liable to be sold.

3067. When sold, are they diminished in value?—First-rate art is generally increased.

3068. Mr. *Ewart.*] Do you think that any objection would be made by a large number of the eminent artists in London to the purchase of their pictures by art unions?—I think there would.

3069. *Chairman.*] Is the opposition to art unions on the part of publishers very general?—I believe, throughout the kingdom, it is general.

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Mr. *Henry Graves.*

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3070. The great publishing houses in London are generally opposed to them?—I think they are.

3071. A petition has been presented to The House embodying their objections; were any efforts made to obtain signatures to that petition from either engravers or publishers?—It was sent round.

3072. There was no undue effort made?—Not at all, it was voluntary.

3073. It has been reported that some influence has been used on the part of publishers with some individuals who signed that petition, to induce them, by the prospect of a diminution of employment, to sign the petition; has any such report come under your notice?—I only know of one case where an engraver refused to sign it.

3074. Were any menaces of diminished employment used towards him?—Not at all, except that if there was a preference to be given, it would be given to those artists who supported the existence of the publishers, but not any threat.

3075. Is not that to a certain extent a threat, making use of an argument which cannot be considered but as calculated to affect the unbiassed judgment of the individual?—I think where the talent is equal a publisher ought to have the power of giving his plate to the individual who is most amiable in character, and who would be likely to support the interests of the house.

3076. Mr. *Escott.*] Do you think the merit of a really valuable work of art is lessened by its being sold?—Certainly, the artist is damaged.

3077. Damaged in his reputation?—Yes; he cannot get his prices up again.

3078. You would exclude art unions from the same free choice as private purchasers at public exhibitions?—I would.

3079. Is it not in the power of the painter, from whom the art union offered to purchase his picture, if it injured him as an artist to sell his picture to the art union, to decline to do so?—The artist can decline to sell it; but if he puts his price in the room, he has scarcely the option; I meant to say, that I would give the private collector the first opportunity, because his money is uncertain, and the other is certain to be expended.

3080. Would it be fair to the artists of this country to exclude their pictures from the benefit of free competition by any body of men?—I can only repeat what I said before.

3081. *Chairman.*] Do you think that it would be advisable to adopt the course which has been pursued in Germany, of offering a high price for pictures and limiting the number of prizes, also occasionally presenting a painting to a public institution?—I think that would encourage high art more than the present art unions, certainly.

3082. And that would obviate an objection made to the present system, inasmuch as the funds would not tend to individual benefit only, but would tend to benefit the public at large?—Certainly; I do not think you would get so many subscribers, but you would get a great many.

3083. Would you consider such an arrangement an improvement upon the present system?—I think, for encouraging first-rate art, that would certainly be a better system than by giving the pictures to the prizeholders; I think you would get 2,000 or 3,000 or 4,000 persons who would give their guinea to purchase pictures for a gallery, as they do abroad.

3084. Mr. *B. Wall.*] You have stated that you consider a 40*l.* picture not to be a picture of high art; do you consider that the price attached to any picture is any indication whether it belongs to high art or not?—I do not think the artist can bestow much time and thought or labour upon a picture for a sum of that kind. If he paints a picture for 10*l.* it must be something which is done quickly, without mind or thought. Not but what there are exceptions, of sketches of great value; but those are very rare cases. I am speaking now of the large mass of artists.

3085. *Chairman.*] Would you consider it a better arrangement that prizeholders should have the power of selecting engravings from the most distinguished publishers, on the same plan that they now have the power of selecting paintings, instead of the course now adopted of distributing numerous impressions of a single engraving, possibly of inferior character, among the subscribers?—I thought of that question when it was put to

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Mr. Stanfield; and I certainly think, for the encouragement of the engravers, it would do more good to purchase miscellaneous works as small prizes; but I doubt whether it would do much good to the publishers, upon the same principle I do not think that the art unions do good to the painters, namely, that so many works are brought into the market again for sale immediately after they are selected, which would injure the publishers; but it would certainly have a greater tendency to do good to the engravers as a body than issuing one plate, because the more you can circulate the plates of the publishers, the more you will employ engravers.

3086. Putting out of view the giving a commission to any engraver, and considering the engravings as already in the market, would you approve of the plan of distributing a certain number of money prizes, and allowing or requiring the prizeholders to choose from engravings in the hands of different publishers? —I think that would do more good, not only to the publishers, but to the engravers as a body, because it would tend to increase the sale of their works, especially where they were shareholders in the plates.

3087. And that would answer the two-fold object of encouraging engravers and publishers, and also of encouraging the highest branch of engraving?—Especially if the committee named the plates that were worthy to be chosen from.

3088. Mr. *B. Wall.*] But then the subscribers to the Art Union, supposing this arrangement were made, would only come in after the prime engravings had been circulated among the regular purchasers in the trade?—Unless they took proofs, or subscribed to works that were in progress. If they subscribed to a work that was coming out during the season, they would have the same opportunity of getting the best impressions as another subscriber.

3089. The Art Union, of course, could only subscribe in a mass; it would not be any individual subscriber to the Art Union who would go the printseller, and say that he wished for such and such a print; but the proposition is, that the Art Union should make some arrangement with the printsellers, and take a mass of prints of some popular engravings from them?—I do not think that plan would be so good as allowing each prizeholder a ticket, to go and purchase an engraving from a certain list, approved of by the committee as works of high art.

3090. *Chairman.*] If this arrangement were adopted by the art unions, the giving a certain number of prizes for a high class of engravings, as well as for a high class of paintings, and restricting the general circulation of engravings to compositions amongst the subscribers in outline only, do you think that would obviate many of the objections at present entertained by the publishers to the existence of the art unions?—I think it would. Then not only the publishers in London, but every printseller in the kingdom would get subscribers to the society.

3091. Mr. *B. Wall.*] Do you imagine that a two-guinea prize would enable the holder of it to have a first-rate engraving, and thus be the means of improving the art of engraving in this country?—I think it would; it would have a greater tendency to cause a circulation of good engravings, those engravings being chosen by the committee as proper ones, than any other class of engravings that could be chosen.

3092. Mr. *Ewart.*] Do not you think it is very hard to have engravers excluded from the chance of prizes with other artists?—I think so. I would give them a chance.

3093. The object of the art unions being twofold, to encourage artists, and to extend the love of art among the people of this country, would not both those ends be attained by this encouragement being given to engravings?—I think it would; but I would not allow the holder of a two-guinea ticket to go and buy a bad sporting print.

3094. The choice would come under the committee you have already described as the fit committee to choose the paintings?—Certainly.

3095. Mr. *B. Wall.*] Would not a committee of amateurs be much more competent to form a judgment upon the merits of pictures than of engravings? —I think with the few engravings published in the year the same persons would answer for the selection of both.

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3096. Do not you think that the plan you propose might have this effect, that it would lead to the publisher or printseller often placing before the committee, with a view to their choice, those engravings of which he had the greatest number unsold?—No, I think it would rest with the committee. They could find out all the fine prints executed within the last few years; you could not hide a fine plate under a bushel.

3097. If the engravings from which they selected were from paintings of great merit and very popular with the public, would not the chance be that all the early impressions would have been disposed of to the public before the art union came into the market?—No, I do not think it would; some of the works of highest merit have sold the least.

3098. Mr. *Escott.*] The effect of this alteration would be to make the art union your customer?—It would, but in a pecuniary point of view I do not know whether the publishers would gain much by it. The engravers would gain; but there is a chance of the plate being brought into the market again for sale, which would injure the publisher.

3099. *Chairman.*] Do you think that such danger could reasonably be apprehended in the case of engravings of high value, such as The Madonna di San Sisto, or The Spasimo?—No, I do not think it would. If such a thing happened, the publisher could buy it back again.

3100. The alteration proposed being confined to prizes of high value, you would not apprehend from that alteration the injury which you have just stated?—No, I do not think the injury would be material.

3101. Mr. *B. Wall.*] Take The Spasimo, for instance; no holder of a two-guinea prize could be entitled to that?—No, because it is a six-guinea print.

3102. Are there any engravings that you would consider deserving the name of high art, of a low price?—I will give one, which never sold, which I consider as exquisite as anything I ever published, which is The Spanish Girl, by Robinson, at 12*s.*; yet I have not got half my money back for that exquisite work, although nothing could be more beautifully engraved, or a more beautiful subject; therefore you could give good prizes as low as 12*s.*

3103. Mr. *Escott.*] If this suggestion of yours was adopted, would it do away your objection to the Art Union, upon the score of its being a gambling transaction?—If you adopt the plan of choosing by a committee, and then only allow them to choose pictures, not to have any money in the matter, it does away with a great proportion of the gambling tendency; you do not let them see money in any way.

3104. It would still be a lottery?—I do not think you could avoid its being a lottery.

3105. Have you turned your attention to the point whether you can suggest any alteration by which the advantages could be obtained, and at the same time the objections to it, on the score of its being a lottery, removed?—Nothing but what Boydell obtained, which was a special Act to grant him a lottery, owing to the war having taken place, destroying all his continental debts. Parliament granted him a special Act under the peculiar circumstances of his case; but I do not think there is any printseller so placed now as to be entitled to it.

3106. *Chairman.*] Do you think the parties engaged in art unions are entitled to a suspension of the operation of the present law, on the ground that they have engaged in speculations which they did not think at the time were liable to the interference of the law?—They all knew it before they began.

3107. Mr. *Escott.*] When do you mean that they all knew it?—I am not speaking of the London Art Union. I am speaking of those numerous art unions throughout the kingdom for individual gain. I know, in the case of the two Private London Art Unions, my lawyer gave them his opinion before they began, and they acted in defiance of him.

3108. You do not mean that the Art Union were aware that they were acting illegally?—I think that they began upon such a small scale, that they never thought about it; and not being for private gain, I believe they thought they were not acting illegally.

3109. *Chairman.*] But, seeing that the Executive had not interfered, was it not a very natural conclusion to draw that the law which was intended to prohibit lotteries would not be put into execution as against them?—They thought

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thought that they could go on mixed up with the London Art Union, and that it would not be noticed; but they were aware of the illegality. Mr. *Henry Graves.* 10 July 1844.

3110. Mr. *Escott.*] Do you happen to know that there are great doubts in the minds of eminent lawyers whether the Art Union is legal or illegal?—I have heard that there is a difference of opinion, but I think it arises from the way in which the case is put.

3111. Have you read the case?—I have read the case of the National Art Union, which was declared illegal.

Veneris, 12° die Julii, 1844.

MEMBERS PRESENT.

Mr. Ridley Colborne.	Mr. M'Geachy.
Mr. Escott.	Mr. Baring Wall.
Mr. Ewart.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

Mr. *Henry Leggatt,* called in; and Examined.

3112. *Chairman.*] YOU are acquainted with the Art Union of London?—I am. Mr. *H. Leggatt.* 12 July 1844.

3113. I believe you are engaged in the printselling trade?—I am.

3114. Have you directed your attention to the operation of art unions?—I have.

3115. Especially in reference to the distribution of engravings?—Yes.

3116. In what way are you connected with the printselling trade; as a publisher, or as an agent, or an engraver?—As a printseller, not as a publisher.

3117. Do you act as such for different publishers?—Yes.

3118. Not on your own account?—I have never published more than three or four prints since I have been in business.

3119. Have you observed that the trade has suffered, in recent years, in the publication or sale of engravings?—I have been engaged as a book and printseller for about 25 years; I have been in business in Cornhill about 16 years; I have dealt very extensively with publishers of every kind. I have never published (as I said before) more than three or four prints, and that in connexion with artists; but I have dealt most extensively with publishers in the kingdom, and also with foreign publishers.

3120. Has your connexion with foreign publishers been of long duration?—Yes, the whole time I have been in business.

3121. Then you are enabled to state to the Committee whether your trade has advanced or not of late years?—It has materially advanced of late years: the sale of prints generally, within the last seven years, has considerably advanced.

3122. Has that advance been regularly progressive?—I think so.

3123. In what department of the printselling trade has that advance been most perceptible?—I think more in the style of mezzotint, which has been brought to very great perfection lately.

3124. Has more attention been paid to that department of engraving than to any other?—Much more so of late years.

3125. Has any important improvement been introduced into that branch?—I have no doubt of it; I consider that the productions of Mr. Cousins, Mr. Ryall, Mr. Wagstaff, Mr. Lupton, and many other artists, have improved that branch very materially in this country, and tended to the additional sale that has taken place in that branch of art.

3126. Has the improvement to which you refer been attributable to the excellence of the artist, or the adoption of any new process in that branch of engraving?—I should say to the excellence of the artist, in all probability; I consider that style of engraving is very superior to what it was very many years since, and the public are now able to judge between a good and a bad thing.

3127. In that branch of engraving England surpasses considerably the Continent?—No doubt of it; I do not know any single production that can vie with anything

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Mr. H. Leggatt.

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in that branch equal to what has been produced in this country; at least, nothing has come under my notice, and my experience has been rather extensive.

3128. In that branch England may be said to have a sort of monopoly in consequence of its superiority in reference to other countries?—Decidedly so, because I consider, since the introduction of such pictures as Landseer's and others, there has been a fine field for gentlemen in that department to exercise their talent, which they have done eminently; and I find, as a retail printseller, on putting those productions before the public, they are sufficient judges to judge of the difference between what it produced now and the old ones, and they are (to make use of a shop-phrase) a marketable commodity, and they are continually vended.

3129. Is there a great demand for that class of engraving on the Continent?—I am not aware that there is so great a demand on the Continent as there is here, but still, to a certain extent, our best prints of that class go to the Continent.

3130. As England so far surpasses any production of the kind on the Continent, are engravers exposed to the same competition in that branch to which they are in others?—They are not; but you can import into this country prints at a certain rate, and if you send them out of the country, it is very different.

3131. That observation affects all classes of engravings; but I wish to ascertain whether, in consequence of there being little competition, and little effort, in reference to that branch of engraving abroad, whatever you do sell in that department you have not considerably the advantage over foreigners?—I have no doubt of it.

3132. Would not that account in some degree for the greater advance in mezzotint engraving beyond other branches?—I do not know, because the thing has been so much extended in this country; it is in this country principally that the demand continues; that is to say, if a good print is brought out in that line, it is almost certain of success.

3133. Do you conceive that mezzotint engraving is equally applicable to high art with line engraving?—I think, in the present day, it may be carried to very great perfection; but of course you can never produce a mezzotint with that effect which is produced in line.

3134. It is suited to subjects probably with which the public taste is at present more familiar, such as animals, domestic life, landscapes, and other subjects connected with ordinary occupations?—Decidedly so.

3135. That probably gives it the preference over other branches of engraving in the minds of the public?—Yes.

3136. Is it cheaper than other branches of engraving?—It is very considerably cheaper, and that operates very greatly to the producing a plate.

3137. What is the number of impressions you strike off generally from a mezzotint engraving?—It depends on the size and style.

3138. Take the usual average of a large-sized engraving?—With regard to publishers, they are very tenacious of making it public, even to persons who do business with them, as to the number; and I cannot give a direct answer as to the number.

3139. Are you not aware of the number of engravings usually struck off from a good mezzotint plate, and that after a rather limited number the impressions become very indifferent?—Certainly they do.

3140. Would you not then be very much guided in your contracts and arrangements with an engraver, or with a publisher, by the number of impressions which they guarantee shall be struck off from the plate?—No doubt of it.

3141. Are you not then able to give an average account to the Committee of what ought to be the proper number of impressions struck off from a mezzotint plate, in order to render its publication valuable?—Yes.

3142. What number ought that to be?—I have had a plate confided to my care, nominally to publish, lately, that has been executed from a good picture, at the private expense of a gentleman in the City, and though that plate has, unfortunately, been taken out of my hands and management in a manner not very congenial to my wishes, still I advised the party in question to print a certain number, and that number I will state to the Committee, and they may form their conclusion, as to my opinion of what ought to be done; I told the gentleman, "Sir, I would take 100 proofs before the letters, and no more; 100 lettered proofs and no more, and then you will produce prints that will be respectable, and which the public will

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will take; you will not only sell them in this country, but abroad, and you will let them see what can be done here with such a plate."

3143. Will you also state what amount of impressions, in your opinion, ought to have been struck off after the proofs to which you refer?—I should say the plate would, with care, produce 500 excellent impressions, without the least detriment to the plate.

3144. Mr. *B. Wall.*] Without the plate being retouched?—Yes; it could not be worn by that small number being printed; 500 impressions might be taken off afterwards with care.

3145. You are speaking of the mezzotint?—Yes.

3146. *Chairman.*] For impressions beyond that number the plate would require retouching?—It might require a slight looking to as the plate proceeded, but nothing material.

3147. After what number of impressions (in addition to those which you have already stated to the Committee might be taken off with safety), do you apprehend the plate would require re-touching?—Sometimes a slight matter would want to be done to a plate even while the proofs are going on, but it is not worth mentioning, it is nothing material, and nothing to affect the plate.

3148. When do you think a material retouching would be requisite?—Perhaps when the third hundred of the print is taken, but sometimes not; if it is worked with care, and a small number of proofs are taken, the plate does not get injured.

3149. Do you ascribe much importance to the mode in which impressions are taken off?—No doubt of it.

3150. Is much attention required?—A great deal of attention. Very often, through the way in which a plate is managed by the printer, the reputation of the artist who produces a fine plate suffers very materially after he has produced a good thing, through bad management or bad printing. I have in repeated instances had plates shown to me, which have been printed by one who is called a prover. I have seen the same thing produced in the common way immediately afterwards, and it was as different as light from darkness.

3151. So that it may happen that indifferent impressions in the market may have arisen from the circumstance of the printer not paying sufficient attention, and not from too great a number of impressions having been struck off?—That has often been the case; but the proprietor of the plate should look to his own interest, and see that it is not so.

3152. Is much attention actually given to that important point by the publishers in England; are they generally watchful that the printer should take sufficient care in striking off the impression?—Yes; because the value of their property very much depends upon that.

3153. Compared with foreign printers, you think there is no reason to say that the English printers are in any way backward?—Decidedly not.

3154. There is not so large a demand for line engraving as for mezzotint?—There is not so large a demand; but if publishers would undertake, or they could get artists to engrave from some of our best English productions, I am quite sure there is patronage enough to bring line engraving into first rank, with regard to the sale of such productions in this country.

3155. You think there is a sufficient taste in the public at this moment to give a reasonable hope that line engraving, from subjects of high art, would meet with an adequate sale?—I have no question about it; and that taste is improving every day.

3156. Have the publishers been made sensible of this increased demand on the part of the public for line engraving?—I think they must be sensible of it. I will take one case of a plate which was engraved from Mr. Edward Landseer's picture of The Highland Drovers, engraved by Mr. Watt in line; I saw that while it was in progress; I saw it in rather an early state, and upon seeing it for the first time, in that state, I subscribed for upwards of 1,000*l.* worth of it myself, as a retail printseller. I took an impression of that plate to my house in Cornhill; shortly afterwards, though it was in an unfinished state, some gentlemen who are in the habit of visiting my house saw it, and I ultimately purchased about 110 of the first-class, of 12-guinea ones; and if you ask me what I did with them, I should say that out of the 110 I sold 100, and I do not think I have 10 in the stock now. I am quite certain that will be the case with anything that is brought out from a good picture, and engraved in the first manner; there will be sufficient patronage afforded by the public to warrant money being invested in that very high class of art.

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3157. You have had the opportunity of comparing the demand for English engravings with the demand for foreign engravings of a high class?—Yes.

3158. Have you found that the public have sought with avidity works of great eminence such as those of Desnoyers, Longhi, Toschi, Müller, and other foreign engravers of note, when taken from subjects of the highest department in art?—They are always a saleable commodity to a certain extent. Amateurs and judges will purchase, and the public generally, to a certain extent; but they do not purchase quite so much in that line of art as they do English subjects, and therefore more are sold.

3159. From the rarity of these engravings, and the high prices they bear universally in Europe, is there not an anxiety on the part of the richer patrons of art to possess them in this country?—No doubt they buy them very much.

3160. If an engraving from some of the great works which we possess in this country—the Sebastian del Piombo, for instance, were executed in the highest style of art, do you not believe there would be as great a demand for such a work, and that its excellence would warrant it, as for The Madonna di San Sisto, or any other of the great works recently executed on the Continent?—I have no doubt they would meet with great success.

3161. Is not the neglect of this branch of art in England to be ascribed, not to the public, but to the publishers?—In all probability it is; I think they should select subjects of that sort; and though it is difficult, in the present day, to get artists to undertake those magnificent works, from the great time they take, and the outlay and so on, still I am persuaded if they were entered into properly it would pay.

3162. You think they would be as much remunerated by cultivating that branch of art, as by applying their capital to the encouragement of an inferior branch if not at the moment, at least in the long run?—Yes, because the foreign productions of that nature are all disposed of, the fine proofs, and you find very soon that there are not any to be had; and therefore why not produce them in this country?

3163. In general do the publishers of this country apply their capital more to the engraving of second or third-rate subjects, than to that of the higher subjects of art?—They do not take subjects of the very high character you have just mentioned: one reason is, perhaps, the long time it would take to engrave such a plate, and the large outlay required before any return.

3164. There are not, in fact, many engravings of the works of Raphael or Michael Angelo executed by the artists of this country?—Very few.

3165. Do you ascribe that in some degree to the alleged inferiority of English artists in design and in drawing?—I am not quite competent to answer that question.

3166. Do you not think that an engraver requires, if not as great a knowledge of both as a painter and sculptor, still sufficient artistical education in order to seize the spirit, and accurately to design the characteristic drawing and style of the subjects which he engraves?—I think so.

3167. Has it not been stated that the English school has not sufficiently attended to these branches of artist education?—They may not have attended to them, perhaps, quite so much as some of the foreign artists, but I still think there are many very eminent men in this country who are quite competent to execute in the first manner any production that may be put before them.

3167*. Then you think it does not arise from the want of taste in the public, or from a want of sufficient talent in the country that such works have not been undertaken?—Certainly not.

3168. But principally from a mistaken view on the part of the publishers, apprehending that they will not receive a sufficiently rapid and early return for their outlay in undertaking works of that high character?—Just so.

3168*. The art unions have not in general selected for their engravings subjects of the description to which I just now referred?—I think their subjects have been of the very worst kind, and I should say worthless.

3169. Is it not the case that they have engraved, in many instances, from popular subjects of the day?—Yes, but inferior subjects.

3170. The engravings have not been of a very high character?—An engraver may be very respectable, but if his plate is to undergo a certain process of electrotype, I defy them to produce a fine thing.

3171. You ascribe the deficiencies of the engraver principally to the application of the electrotpye process?—I say that if instead of producing 16,000 copies of many of the Art Union plates that hang round this room, you were to employ a gentleman

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gentleman to engrave eight plates, you would have a very different kind of thing, and the public would be more satisfied, and art would then be promoted instead of being destroyed as it has been by this process. I have been in the habit for the last two or three years of taking from some of my customers who have subscribed to the Art Union the several productions of which I spoke, to oblige them; but I positively assert I have never been able to dispose, in any instance, of one of those productions at any price; and I refused them within the last few months at 2*s.* 6*d.* each, and I know a gentleman who yesterday refused at 1*s.* 6*d.* each the modern productions of the Art Union of London.

3172. That has not been the case with the engravings published by the Art Union of Dublin?—Certainly not; they have never crossed my path; I have never had them offered to me.

3173. Mr. *B. Wall.*] Does that answer apply to any particular engravings of the Art Union, or to the engravings generally issued?—To the engravings generally that have come under my notice. The Saints Day, and Una, the last production, I would not purchase at 2*s.* 6*d.* each now if they were offered to me.

3174. Mr. *M'Geachy.*] Upon what ground?—They are utterly inferior, and I could not sell them. As I said before, I have never had an opportunity of disposing of a single impression.

3175. Mr. *B. Wall.*] If I were to come to you to-morrow as a customer, and ask you for any number of either of the engravings of the Art Union, could you procure them for me at from 2*s.* to 2*s.* 6*d.* each?—I would sell them at 2*s.* 6*d.* now from my shop.

3176. Mr. *Ewart.*] Is that in consequence of the inferiority of the productions?—Yes; and I have been obliged to restrain myself from purchasing them. A gentleman came to me a short time ago, who had a number of shares in the Art Union, and he said, "I have a dozen of these prints, will you take them of me?" I said I should rather decline taking them.

3177. It is not in consequence of the number in the market, but the inferiority of the production?—The inferiority of the production.

3178. Mr. *M'Geachy.*] Not as to the mode of executing?—The inferiority of it altogether; it is worthless.

3179. *Chairman.*] Do you make any distinction between the early and the late impressions of any of those plates, when you say they are utterly worthless?—They are all bad alike, I think; I never saw a good one yet.

3180. No impression of any one of them was good?—I will make one exception. I saw a proof before the letter, I think, of Una, and that is the only exception I can make to the general rule.

3181. Whether proofs or not proofs?—Whether proofs or not proofs.

3182. Mr. *M'Geachy.*] Do you think they have at all become better or worse?—As I said before, I have seen but one that has been at all tolerable.

3183. Then you think them all equally bad?—I do.

3184. Mr. *B. Wall.*] Do I understand you as saying that you could procure proofs at a much lower rate than they are estimated at by the Art Union?—I did not make use of the word proofs, I think, in that sense. As I said before, I have never seen but one proof.

3185. If you have seen only one proof, it is not in your power to give any evidence on the subject of the proofs that are issued by the Art Union?—That was The Una, I think.

3186. So that your answers would apply only to the common impressions, and not to the proof impressions?—Yes.

3187. Mr. *Ewart.*] Your former answer was understood to apply equally to the proofs?—I have only seen (as I said before, I believe) that one proof; but I have never seen a good impression in any case.

3188. If I understood you right, your answer applied to the choice of the subject?—The subjects, I consider, have been badly chosen, and worse executed.

3189. Mr. *B. Wall.*] When you state in your answer that they are the very worst subjects for engraving which are chosen by the art unions, can you state to the Committee what you consider is the best?—I think there are in this country produced, from time to time, subjects. I do not mean to give my opinion that gentlemen connected with those committees are not men of taste and judgment, but what I mean to say is, that a publisher has a much better opportunity of selecting his pictures, and he would do it with more judgment than any committee of taste, or persons of that class.

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3190. The reason why I wish you to be more explicit in your answer, with regard to the best subjects, is this, that I do not quite understand from the answers which you have given, whether, in speaking, of the best subjects you mean the subjects most conducive to the progress of high art, or those subjects which would be most popular with the public at large?—I mean subjects of high art, good subjects; and then I say, if they were to select such subjects, the public taste is sufficient in the present day to give a preference to those subjects, if good subjects are selected, and they are well executed.

3191. Can you state, in reference to any particular pictures, the subjects which you consider as the best calculated to promote high art?—One of the very pictures that was mentioned just now, if it could be produced.

3192. The Sebastian del Piombo?—Yes; engraved in the highest style of art, it would meet with certain success. Pictures of that character would meet with success.

3193. Mr. *Escott.*] Do you think of the modern pictures, the Art Union has selected an inferior class to engrave?—Yes.

3194. You think that all their engravings are taken from second-rate or inferior pictures of the present day?—That is my impression, and I carry that observation out by saying that I believe the publishers generally have been much more happy in their selection of subjects; and it has been proved, by the sale of these subjects, that they have answered their purposes, and they have made money by them.

3195. Mr. *B. Wall.*] Would not the engraving from the Sebastian del Piombo, to which you have referred, be a work of enormous expense, and take a great number of years to finish?—Yes, it would, undoubtedly.

3196. Would not that be an objection to its being made applicable to the circulation by art unions, which are distributors of prizes every year?—If they were to let such productions to be gone on with, they might produce other things, outlines, busts, and so on, which have been in contemplation to a certain extent, keeping the other before the public, as an inducement.

3197. I understood you to state, in reply to a question which was put to you just now, that mezzotint was mostly applied to scenes of domestic life and landscapes?—Yes; but that branch of art is so very superior in the present day that you may take any subject, and it would be well executed now.

3198. I should like to ask you whether any engravings are in your recollection which are engraved, from Claude or Poussin, by Desnoyers or Toschi, in mezzotint?—I do not recollect any.

3199. Can you state to me any landscape from the old masters which is not taken in line engraving, but in mezzotint?—I know of none.

3200. So that, on re-consideration, you would rather retract your opinion that mezzotint is applicable to subjects of landscape?—Never having seen such production, I cannot quite say that.

3201. *Chairman.*] You think that line engravings of the high works of art would obtain a sufficient market if undertaken by our great publishers in England?—I have no doubt of it.

3202. If I am to take your account of the description of works published by the art unions, both in point of subject and in point of engraving, they could only influence that branch of the publishing and printselling trade which was of a similar description, and could not affect that branch which tended to the production and publication of engravings from subjects of high art?—No.

3203. What has been your experience with reference to the influence upon the publishing and printselling trade of the art unions?—It has hindered the sale of many productions of a certain price, which people purchase to cover their walls. Many of Landseer's plates, such as the Bolton Abbey, and other similar productions; what we call framing size prints. The retail trade of this country has been superseded, in a great measure, by these inferior productions; but I think now that branch of trade is reviving again, and is reviving by the superior productions that the publishers have produced. People are beginning to have a nausea of these kind of things. I can only say, I subscribe largely for all modern productions in the main, and sell them; but I have found, in the last year or two, the retail trade for framing prints has very sadly fallen off; I do not do one tithe of the business I used to do.

3204. Within what period has it fallen off?—Within the last two years particularly.

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3205. Mr. *Ewart.*] Do you attribute that to the interference of the art unions?—Very greatly to it.

3206. *Chairman.*] You have sold some of the Art Union engravings, have you not?—I have never sold one; I have taken subscriptions for them.

3207. You have spoken of the superiority of The Una, for instance; has that been in your possession?—I did not say the superiority of it; I spoke only of the one proof that I saw; I thought they were all bad alike.

3208. Have you had any of them in your possession?—Yes.

3209. And been able to sell them?—I have never been able to sell one under any circumstances, although I have endeavoured to do so. I have endeavoured to get rid of those things that I took to accommodate some of my customers, and I never could sell them; and consequently I refused to take any more.

3210. Mr. *Ewart.*] I understood you to say that recently the public taste for what is called the frame engravings has revived?—Yes.

3211. Has that been since the art unions began?—Yes: if any publisher will produce a good plate now in the style I speak of, it will meet with sale, and he will be remunerated by it; but I can only say if they would publish fine line engravings by such gentlemen as Mr. Pye, Mr. Goodall, Mr. Miller, Mr. Wilmore, and a dozen or fifty men of that class who are capable of producing prints of the highest character, in landscapes, they would meet with the patronage of the public I am persuaded.

3212. Mr. *B. Wall.*] Do you speak of engraving on copper or steel?—On copper.

3213. *Chairman.*] They would then be beyond the influence of the art unions' productions?—Yes, they would beat them out of the field if they produce fine things.

3214. And the art unions would be compelled to adopt a better course of engraving if they hoped to retain their subscribers?—To succeed at all, they must.

3215. So that no injury would be done by the art unions, to the engravers, or publishers, but on the contrary it would be likely that the art unions would be compelled to adopt a better course, and thus benefit, more universally, art?—They would be obliged to adopt a better course and produce better things; but I still maintain that the publisher would always have the superiority, first of all (as I said before) by purchasing his picture, getting an eminent man to engrave it, and during the engraving superintending it, and seeing it was produced in a proper way; that would give him an advantage.

3216. That is an advantage which the art unions' engraving cannot have?—I think so.

3217. Mr. *Ewart.*] The publisher attends to it more as a matter of business in trade than the art unions can?—Decidedly, and it is his interest to do so; then if he brings that publication to me as a retail printseller, or to my brethren in the trade all over the country, if it is not a good thing we do not take it, but if he brings a good thing there is a ready market for it, and we put it before our customers, and it is sold. I sell a good print in my shop to a very great extent; if it is worthy of public patronage, the public buy it.

3218. *Chairman.*] The printseller has just as strong an interest in directing in a proper line the undertakings of the publisher, as the publisher has in directing the operations of his engraver?—Yes.

3219. The printsellers being so well aware of what the character of the public taste at present is, and that it is sufficiently advanced to justify the publication of works of high art, how comes it to pass that they have not represented that circumstance to the publishers, and directed their attention to their engraving and publication?—That has been repeatedly done. A line print takes a long time to produce, and a print of the other class is produced in a certain given time, and they get part of their capital back.

3220. Then this backwardness arises from the desire which the publisher has of receiving immediate profits for the outlay of his capital, without reference to the encouragement of art, or to the improvement of the taste of the public?—To a certain degree it does; but you find very often, as I said before, good things brought out of that kind.

3221. Are there any such works at present within your knowledge in a course of engraving on the part of publishers?—Yes; there are several of Landseer's engraving in line by the best men; Watt is engraving one.

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3222. My question referred to the great productions of the old masters.—In this country?

3223. Yes.—Not that I am aware of.

3224. Are you not aware that Mr. Graves has commissioned the engraving of the Leonardo da Vinci?—He has some small things.

3225. Are there not many works in our National Gallery which would very well justify engraving, and if well engraved would meet with a ready sale?—I think so.

3226. Is there any difficulty interposed by the regulations or directors of our Gallery in the way of artists desirous of making copies and engravings from those great paintings?—I think there is no difficulty at all, if they would undertake them.

3227. So that when publishers speak of their encouraging the art, it appears from your statement they have neglected one of the best means of encouraging and improving it?—I have always been of that opinion, and have told many of them so.

3228. Would it not be a salutary thing, both for art, and finally perhaps for the publisher, that by the interference of other individuals and bodies, they were driven in self-defence to attend a little to these higher branches?—I think they are beginning to think about it.

3229. Do you think the art unions' publications have had some tendency to direct their attention to that branch?—The art unions, though they have produced some bad things, have stimulated gentlemen, who are publishers, to produce better things; and they will still go on to produce better than they have hitherto done.

3230. Then so far they have been rather a benefit than an injury even to publishers?—In that respect..

3231. Mr. *Ewart.*] If the art unions show a great inclination to amend the course they have adopted, and to pursue a higher style in their choice of works of art, would they still further stimulate the efforts of the publishers?—They might be stimulated, but I do not think they would be able to produce that which the others would be able to produce by attention to their individual interest, and putting it into the hands of the trade, who are the principal channel of getting them sold; that is to say, the painter produces his picture and the engraver engraves it; he is no man of business, and many of the very first works of art, in the National Gallery to wit, which the artists themselves undertake, the first men in the world, on line engraving; that production will be executed in a first-rate manner, and the proofs limited to a very small extent; the proofs before letters to 50 copies, the India proofs to, I think, 100 or 150, and the prints, then, to a certain extent. I had difficulty in procuring proofs at first of that publication, and, in my business, wishing to let some of my best customers have them, I bought them at a very high premium; and if they had carried on that work in the way it commenced, it would have been one of the finest productions of modern times, and would have met with continued patronage; but those gentlemen were confined to their business of engraving their plates, and were not men of business, and consequently it fell to the ground. Instead of producing their number every year, they produced one in three years, and finally it was discontinued altogether.

3232. Although you state that the Art Union would not be able to keep pace with the publisher, might it not cause him to advance by following close behind him; you have stated that this has had a good effect already?—To a certain extent.

3233. And may still continue to have such an effect?—Yes.

3234. Mr. *B. Wall.*] Is not the greatest profit often derived from engravings of pictures which have no great merit in themselves?—It may be the case sometimes.

3235. Is not that the case with such pictures as Coronations and Christenings, and things for which there is a great public demand, and in which there is no intrinsic merit?—No intrinsic merit, as far as an historical representation goes; it is all very well that the Marriage of the Queen or the Coronation should be produced; it is an historical event, and if it is faithfully treated and well engraved, I have no objection to the production of such publications; they sell well.

3236. But the more crowded the subject is, the more popular the picture and the engraving become; do they not?—I do not quite see that.

3237. Mr. *Ewart.*] You probaby think that the engraving of The Coronation, although inferior as a work of art, might be historically interesting, as The Coronation of Henry the 8th, or any of the past monarchs would be interesting to the present generation?—Yes.

3238. That

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3238. That is the principal merit of such works?—Yes.

3239. Mr. *B. Wall.*] In the time of Henry the 8th were there not a less number of great persons, and are there not now so many that they cannot all be crowded into one picture?—I think that may be so; and I was going on to observe, that in the present day I am quite certain that, whether for a large or small plate, there is no class of artists who beat our English artists; for, if they put their shoulder to the wheel, they are capable of producing anything.

3240. Mr. *Ewart.*] Do you think such works as the Cartoons have been fully done justice to for the benefit of the English art by the English public?—Holloway's Cartoons are works of merit, to a certain extent.

3241. Do you not think it very desirable that such works should be understood and circulated, to create a public taste?—Yes.

3242. Are you aware that the King of Prussia has adopted means for having the Cartoons exceedingly well engraved by a Prussian artist whom he sent over?—Yes.

3243. Do you not think it desirable that perhaps even the English Government itself should endeavour to effect something of the kind?—Yes, if the English Government would undertake a thing of that sort.

3244. Mr. *B. Wall.*] Do you not imagine that the Prussian Government incurs a great loss by an arrangement of that description?—Yes; in an undertaking of that sort they must for the time incur a great loss.

3245. Mr. *Ewart.*] You agree to the fact itself, that the adequate execution of such works would be a great means of advancing the English taste in art?—No doubt of it, and taste is increasing every day. I speak as a mercantile man, as a shopkeeper, and knowing many of the first-rate gentlemen in the mercantile world, and strangers who come to my shop, I know the taste is increasing, and if a good thing is produced, I can sell it to a great extent, and continue to do so. If I can only put such productions before them, they will buy them.

3246. From your knowledge of the English public, you think in the end they would be remunerative?—Yes.

3247. *Chairman.*] The publisher allows his agent a certain sum for commission; what is the amount at present?—A third and one-seventh is allowed.

3248. Is it more than it was formerly?—No.

3249. Was not formerly the amount 15 and 25 per cent.?—Not since I have been in the business.

3250. Then it has not changed?—No.

3251. Have they at any time offered so large a sum as 50 per cent.?—I have never had such an allowance offered to me, and I have dealt very largely. I have paid some thousands, but I never had them on better terms than that.

3252. Twenty-five per cent., or one-third per cent., would allow such a number of impressions to be struck off, as would be sufficient to keep up the value of the plate?—Yes; but with regard to our apparently large profits, you must take into consideration that the plate is offered to me, perhaps, just when it is finished, or it is shown to me beforehand, and I subscribe a large amount, taking the risk of the thing, whether it will be successful or not. Very often I may err in my judgment, and find myself a very serious loser. I should be very glad at the present day to turn perhaps 2,000*l.* or 3,000*l.* worth of my dead stock into money. I would take 1,000*l.* now to select 3,000*l.* worth of stock from my portfolio, of modern date.

3253. Mr. *B. Wall.*] So that that does not apply only to the engravings published by the art unions, but to other engravings which have been published, and have turned out to be bad speculations?—It must be so. A man who has a large business, in the course of 15 years must accumulate stock of a certain kind, however good his judgment may have been: he gets now and then a bad plate, or a plate does not take with the public; he purchases it, and there it remains.

3254. *Chairman.*] Does not exactly the same occur in the literary profession; are not booksellers exposed to the same contingency of purchasing works, which fall in the market, and lie on his hands afterwards, produce an inadequate sale?—No doubt of it.

3255. What is the usual rate allowed by booksellers?—Twenty-five per cent.

3556. Then it is something lower than that which is allowed to the printseller?—It is.

3257. How do you account for the difference that exists between the two; is there a greater certainty in the purchase of works of a literary nature than in

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that of works of art?—Yes, they are for the multitude, and the other for a certain class of persons.

3258. Will it not greatly depend on the nature of the works, whether they be for the multitude or not?—Yes,

3259. And are there not many engravings which are quite as much for the multitude as many books?—Yes, the Art Union plates are for the multitude.

3260. Many of those published and sold by the different printsellers of the kingdom are of a similar description?—They can never be extended to anything like the number.

3261. What is usually allowed by the publisher to the engraver; is there a fixed sum?—No. A picture is purchased by the publisher, and he goes to an eminent engraver, and that eminent engraver is, and ought to be paid amply and liberally; and I should say that, in almost all cases, the publishers of this country behave in a most liberal manner to every engraver. There is encouragement given by paying them well for producing the thing in the best manner.

3262. Mr. *B. Wall.*] Is an agreement generally made by an arrangement that if so many copies are sold, so much more shall be given, or is it a sum of money according to the idea of the engraver of the labour and time which will be requisite to produce the engraving?—The publisher, as I said before, takes his picture, and he selects his engraver and he goes to him; and I do not know any publisher in this country who would drive a hard bargain with a respectable engraver. His object would be to pay him liberally, that he might produce his best work; I believe it is invariably so.

3263. What I wanted to know was, whether the bargain was generally made for a round sum, or whether it was made according to the success of the engraving that was produced?—In a round sum. The success of the thing rests with the publisher; that is his affair. The engraver is paid, and paid amply for his production, but the risk lies with the publisher.

3264. *Chairman.*] Is that in your opinion a better arrangement than leaving to the engraver the publication of his own work?—Yes; it mixes him up in a business which he does not understand, and is an injury to him rather than a benefit.

3265. You think then it is an advantage to the engraver to have the intermediate assistance of a publisher?—Yes.

3266. Do you equally approve of the intervention of a printseller for the purpose of distributing the works published by the leading publishers of the kingdom?—Decidedly; and I will state my reasons. As I said before, a print is brought to me in an unfinished state, as in the instance I mentioned, and upon my judgment of that plate, I subscribed very largely. It is then my business, having bargained for so many, to do the best I can with them; and if it is a work of merit I say, to whoever may come to my house, "I have so and so to show you, and it will be ready at such a time;" and the gentleman, whoever he may be, is capable of judging of its merit; he will say "I will take a first proof." In that way the best quality of engravings are sold; are bespoke, almost beforehand, if they are worthy. I consider (I speak humbly, for I form one of a large body of persons in this country, as one of the shopkeepers of England), I consider we are the proper medium, from the painter downwards. They would not vend their wares were it not for the hard work of an English tradesman. I do not wish to speak of my individual exertions; but having carried on business in the city of London since the year 1818, I have some experience as a shopkeeper. I go to business, from my house at Brixton, at half-past eight in the morning, and I leave at eight o'clock in the evening; and I am solely occupied in that business, to the best of my ability, to provide for a large family. It is my business to sell everything I can; but having a love of the art, I like to sell the best things. If I have anything good, I put it before the public, and they purchase, and the taste is improving; and if a gentleman buys one good print, and another is brought out in the next week, he will buy it, and so on.

3267. Mr. *Ewart.*] The trade of the publisher and the printseller are the natural results of the division of labour?—Yes; and the large amount of business done in this country, I take it, is done by the shopkeeper, who is in his business, and puts a good print before gentlemen, who probably would not think of it, or look at it, if he did not do so. I think, although the shopkeeper is an humble instrument, he is a great instrument in promoting the interest of artists, who are confined at home in their labours in producing their works, and that many of them

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them would not have an opportunity of being sold if they were not put before the public by the publisher.

3268. *Chairman.*] The commission which the printseller receives is necessarily charged to the public, is it not?—I do not see how it can be charged on the public, because the party fixes his price on the plate, and generally a fair price for the article produced.

3269. You do not think, if the publisher had not to give the 25 per cent., or one-fourth per cent., that he could afford to sell his engraving at a lower rate to the public than he does at present?—Certainly not; it does not affect it at all.

3270. Do you think that the increased amount of commission does not necessarily require an increased number of impressions, in order to compensate the publisher for the expense?—I do not.

3271. If the publisher paid 50 per cent. to the printseller, in order to remunerate himself, would he not be compelled to publish a greater number of impressions than he would otherwise be induced to do?—I do not think he would; he would defeat his own purpose; he would destroy his property.

3272. Mr. *Ewart.*] Would not the printseller rather defeat his own purpose by selling an inferior article?—He would not do it; he would not take a bad impression.

3273. It is not his eventual interest to sell bad things?—Certainly not, it is an injury, because the public become every day more enlightened; if I sell a bad impression, my trade is injured.

3274. Mr. *Escott.*] There is not much difference between your trade and any other trade?—No.

3275. *Chairman.*] Are you enabled to point out to the Committee any other evils resulting from art unions to the printselling trade than those you have already stated?—I am not aware of any particular injury beyond what I have stated.

3276. Is the art of lithographic engraving as much encouraged in England as on the Continent?—No.

3277. From what cause?—They do not produce anything equal to the German and French lithographs in this country.

3278. Do you mean anything equal in point of quantity, or in point of quality?—In point of quality.

3279. Have you seen the engravings of the gallery of Dresden?—Yes.

3280. Do you consider them of high excellence?—Yes.

3281. Do they sell at a reasonable rate?—Yes, in that line; but I must confess I do not like lithographic engraving generally.

3282. On what ground?—It is inferior to all other classes of art.

3283. What number of impressions can be taken off, with any propriety, from a stone?—I am not aware, never having attended to that branch of business.

3284. You are not aware how far it might be advisable to encourage it, either on the part of art unions or of publishers?—No.

3285. Mr. *Ewart.*] What is the reason that the English is inferior to the German and French lithograph engraving?—I cannot give any reason, except that probably they have not had such good subjects placed before them to engrave: that may be one reason.

3286. *Chairman.*] Do you think that if the art unions were to confine themselves in a great degree to outline, such as the compositions in outline lately published, they would in any way interfere with the present printselling or publishing trade of England?—No.

3287. Mr. *Ewart.*] Have you seen the outlines issued by the Art Union?—Yes.

3288. *Chairman.*] Do you sell that description of work pretty generally?—There have not been many things of that kind produced in this country.

3289. Are you acquainted with Retzch's outlines?—Yes.

3290. Have they sold well?—Yes.

3291. Flaxman's engravings, though of high value, have somewhat fallen in the market?—They have gone by, in some degree; but it does not take from the merit of them.

3292. Then you attribute, very much, the value of the engraving to the particular taste existing at the moment?—To a great degree.

3293. Have you considered any means by which the evils which you ascribe to the art unions, as affecting the printselling trade, may be obviated?—If a publisher publishes a good print, and they were to take a certain number of prizes, at a certain price, and give them to a certain extent, I think that would do away with

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a part of the evil. It is not because I am a retail shopkeeper that I want to monopolize the whole trade.

3294. There would be no objection to sell the engravings of the Art Union, if they were good?—If they produced good engravings, I should have no objection to sell them. I took subscriptions for them, up to the time of their being declared illegal, without the smallest profit; and did all I could for them.

3295. Is it not very customary to take subscriptions, as you have already stated, for engravings before they appear?—Yes.

3296. Is not that in some degree a sort of art union in itself; a certain number of persons arranging to subscribe a certain amount, and insuring the publication by such arrangement?—No, because the party subscribing has the subject put before him on the reputation of the publisher.

3297. It is at the choice of the individual before he subscribes to take that engraving or any other; he is not confined, as in the case of the art unions, whether he likes the subject or not, to an engraving selected for him by others?—He can purchase anything he pleases.

3298. Mr. *Ewart.*] The principle of a lottery would not enter into that?—It is excluded altogether.

3299. You cannot confound the system of subscriptions with the system of art unions?—Certainly not.

3300. Mr. *B. Wall.*] Do you not think that art unions are more liable to be imposed on by themselves making arrangements with engravers, for engravings of their own, than they would be if arrangements were made between them and the trade?—Decidedly.

3301. Are you aware of Mr. Moon having towards the close of 1842, sold to the proprietors of the Art Union two engravings after Turner's Ancient and Modern Italy?—I have heard that Mr. Moon disposed of those two engravings in question to what was called the National Art Union.

3302. Is that the Art Union which is now in existence?—It does not exist, it never answered.

3303. Mr. *Ewart.*] It was different from the London Art Union, I believe?—Yes, I believe it to have been a private speculation altogether, emanating from one man.

3304. Mr. *B. Wall.*] Was it not the case that in that arrangement he reserved the right to retain the first 25 unlettered proofs?—Yes, and I have in my possession fine specimens of those first class.

3305. Do you think an arrangement of that nature has ever taken place between any publisher and any art union, who is now connected with the Art Union which is the subject of our deliberation?—None that I have heard of.

3306. Mr. *Escott.*] Do I understand you to say that your trade suffered any injury from the operations of the art unions?—It has been injured.

3307. Did you not say your trade had been increasing up to the present time?—Till within the last two years.

3308. Since that time has it been injured by the operations of the art unions?—Yes, as regards furniture plates, large plates.

3309. Has the amount of your business fallen off within the last two years?—Decidedly, and I can state on the part of the trade, both in town and country, very materially so.

3310. That has been generally the case with other sellers of prints?—Yes.

3311. Mr. *Ewart.*] I understood you to state that lately your business has revived?—Yes, but not in that particular line.

3312. And that has been somewhat stimulated by the art unions?—I received a foreign print a few days ago of a very high character, and no longer since than yesterday four gentlemen came into my shop, and directly they saw it they said they would take one of it.

3313. If the trade suffered in consequence of art unions, and if because the trade suffered the printsellers were induced to follow a higher branch of art, would not that be rather a good result and have a stimulating effect on art unions?—The stimulating effect may be all very well, but I have been one of the sufferers by them.

3314. I ask you whether the improvement was not caused, more or less, by the publications of the art unions. You suffered by the art unions, and then you improved works of art; therefore, the inference to a common observer would be, that your trade was improved in consequence of the art unions?—I think the publishing trade would have improved independent of the art unions. It has of late

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late years been the interest of the publisher to produce the best kind of thing, and he does that because it pays him best. I would not subscribe to a print unless it possessed merit; and to many prints I would not subscribe at all.

3315. Mr. *M'Geachy.*] Is it your opinion that art unions are injurious to art generally?—I would not support a bad production of art, if I could help it; I would not sell the print.

3316. Do you think there is any hope of art attaining a high point in a country where it is treated on commercial principles, like any other branch of trade?—I do not quite understand its being treated on a commercial principle. I cannot quite understand the bearing of that question.

3317. Mr. *B. Wall.*] Whether you must treat high art as you would treat shawls and cotton stockings?—I would not undertake the finest picture in the world, if I was sure I should lose by it.

3318. Mr. *M'Geachy.*] Do not you think many artists, from a love of art, would undertake a picture without being sure they would be remunerated for the expense of it?—I never yet met with such a person.

3319. Mr. *Ewart.*] In a country like this, is not the best way to advance art to educate the people in art as much as possible?—I should say so; I think the public are daily becoming more enlightened.

3320. Is not that the best foundation on which to build the rise and permanency of the arts in this country?—Yes, to produce good things.

3321. To produce a public demanding good things?—Yes.

3322. Mr. *M'Geachy.*] The public demanding good things pre-supposes a knowledge of art and taste in the public?—Yes; there is a rising taste for the better class of things.

3323. *Chairman.*] Where you principally have suffered has been in the inferior class of productions?—Yes.

3324. May not that have arisen from the public having attained a better taste than it had, and thus causing a demand for a better class of art, totally irrespective of art unions?—I do not think that is the case, because that class of persons have gone on to purchase, but others, who have not so much knowledge, bought a thing that pleased them.

3325. Do you think any of those who have purchased from the art unions may not have been also induced to purchase from publishers other engravings?—I do not say they have not done it, but not to any extent.

3326. Mr. *Ewart.*] Do you confirm the evidence of the previous witness, that at the universities the engravings sold to young men are of a very superior class to what they were some time back?—Yes, I do; I know that some years since a large portion of the lower class of prints, what are called sporting prints, used to hang up, and some of a class not the most refined and delicate found a ready market at the universities; but, latterly, the finest productions of modern time, both English and foreign, have been substituted for them, and a very large number are sold of the highest class of prints, foreign and English, at the different universities at the present day.

3327. Mr. *R. Colborne.*] Since what time has that alteration taken place?—The last seven years.

3328. Mr. *Ewart.*] Is not that a very satisfactory proof of the advance of taste for art in one educated class of society?—It is.

3329. *Chairman.*] Has the English trade been much affected by the introduction of foreign engravings?—No, I think not; a gentleman will purchase a fine foreign engraving, or half a dozen fine foreign engravings, and it is not to the exclusion of English art.

3330. Mr. *B. Wall.*] You have stated there is an increasing taste in the public for art, and at the same time that the productions of the art unions are discreditable to them; I wish to ask you how it is that the public support is so liberally given to them, and that they collect to the amount of 20,000*l.* a year?—There is one important fact, which seems to be lost sight of: I believe that out of every 100 of the subscribers to the Art Union, 20 do not subscribe for the sake of producing or getting a work of art, but from a spirit of gambling. I think 80 out of every 100 subscribe from a spirit of gambling solely, or with the idea of getting a certain prize; and not from the love of getting a print, or a knowledge of what it would be.

3331. *Chairman.*] Do not you think a great number subscribe with a view of encouraging art, by the circulation of these engravings; from a higher motive than

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purchasing the chance of obtaining a painting?—A certain number may do so, but it is limited.

3332. And also the certainty of having an engraving of some value, if not of the full value of their guinea?—I conscientiously believe that out of every 100 there are 80 who do it from a spirit of getting a painting of a certain value, as a prize, and not from a love of the art.

3333. Is not this a matter of belief, solely, and not grounded upon any specific facts that have come within your own observation?—I have heard very many people, who have come to subscribe, say "Have I got a prize?" and that seems to be their main object; and they say "I do not want the print."

3334. That is your impression, but you have no facts to offer to the Committee beyond what you have stated?—I have heard many persons state the same thing, agents: and it is my sincere belief that it arises more from a spirit of gambling than for obtaining the production which you give them.

3335. Mr. *B. Wall.*] You do not consider those outlines from the Pilgrim's Progress as discreditable to the Art Union?—Certainly not.

3336. On the contrary, you would consider them very creditable productions, both for a society to have produced, and the engraver to engrave?—Yes.

3337. *Chairman.*] Would you equally approve the distribution of casts from bronze and marble, as prizes, on the plan suggested, and in part adopted, by the London Art Union?—Yes. I think as the taste is getting more refined, that many people would like to have such productions.

3338. Mr. *B. Wall.*] If those outlines were to come into the market which have been before alluded to, do you not think they would fetch a greater price than the price at which they are distributed by the Art Union?—I think they would to a certain extent; if they were to be offered to me, I think I could sell a certain number of them.

3339. At a higher price than the art unions attach to them?—I think they sell them at a guinea, and I think they may be retailed at a 25 *s.*

3340. Mr. *M'Geachy.*] You said just now you were one of the sufferers by the Art Union; do not you think that there are many persons who would be sufferers if the art unions were to be from this time entirely stopped?—No.

3341. Do not you think that the art unions tend to support many artists who would find it difficult to live without that support?—No; I do not.

3342. Have you ever heard that opinion expressed by men conversant with the state of art in the metropolis?—I have.

3343. But you differ from that opinion?—Decidedly; I differ from it *in toto.*

3344. Do not you think that the effect of the art unions has been to stimulate the purchase of pictures from artists who would not otherwise have been able to sell them?—In answer to that question I will only say, in reference to the Water Colour Exhibition, which closes on Saturday, there are only two productions of a first-rate kind, a drawing of Mr. Cattermole's and another, unsold; but there are shoals on the walls of inferior productions unsold, and which will remain unsold, and ought to remain unsold, because they are not worthy of public patronage. I think that is the best answer I can give. I do not want to give my opinion as to the merit of a certain class of artists; they are getting so common that they are an injury to high art altogether.

3345. Mr. *M'Geachy.*] What are getting common?—Inferior paintings and inferior drawings in this country. Every young man who thinks he can make a drawing comes forth.

3346. Mr. *Escott.*] What I wanted to know was, whether you did not think that many pictures, which you would call of an inferior character, were sold by means of the art unions, which would not otherwise meet with sale?—I cannot answer that question; but I think if that is done you are propagating that which is of an inferior description.

3347. Cannot you form an opinion whether or no the Art Union has promoted the sale of pictures?—I think they have promoted the sale of pictures of a very inferior character.

3348. Then would not the artists, whose pictures have been sold by means of the Art Union, be injured by the suspension of the art unions?—Yes, they would be injured.

3349. Then they would say they were the sufferers, by the suspension of the art unions?—The inferior artists would say so.

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3350. The same as you, a printseller, say you suffer by the operation of the art unions?—Yes.

3351. Because your interests are affected by its operations, and their interests are promoted by it?—I sell a production, not an inferior one, and they sell you rubbish, and you promote them: that is my opinion.

3352. *Chairman.*] Do you include other societies besides the Water Colour Society?—Yes.

Mr. *Henry Thomas Ryall*, called in; and Examined.

Mr. *H. T. Ryall.*

3353. *Chairman.*] YOU have engraved The Blind Girl, I think, for the Irish Art Union?—Yes.

3354. Are you engaged in any other work?—Not for the Art Union.

3355. Is that the only engraving you have executed for the Irish Art Union?—It is; I engraved a plate for the West of England Art Union.

3356. What was it?—A small subject called the Spring of the Valley.

3357. How long ago is that?—About two years since.

3358. Have you principally devoted your attention to mezzotint engraving?—No; I was educated as a chalk engraver.

3359. Have you confined yourself principally to that?—Yes; but during the last two or three years I have combined the styles, endeavouring to produce a new kind of engraving.

3360. What do you call that style?—The mixed style, mezzotint, chalk, and line.

3361. Has that description of engraving met with a ready sale in the market?—I think it has, by the encouragement held out to those who are pursuing it.

3362. I think you are also the engraver of the Conservative Statesmen?—The work originated with me, and many of the portraits were engraved by me.

3363. You are acquainted with the Art Union of London?—I am.

3364. Have you watched its operations with attention?—I have.

3365. What would you say had been the influence of its proceedings on engravings generally, and especially on that branch which you have most cultivated yourself?—Injurious, I think.

3366. In what way has that injury evinced itself?—From the peculiar circumstance of the committee of management selecting, as their engravers, almost solely gentlemen connected with line engraving; therefore creating prejudice against the other styles.

3367. You would extend, then, the encouragement or patronage which the art unions are calculated to afford, to every branch, as well as to line engraving?—Certainly, if art unions are allowed to exist; but I think engravers would be more benefited by publishers than by art unions.

3368. If the same course were adopted by art unions, in reference to engravings, which they have hitherto adopted in reference to paintings, giving prizes and allowing the prizeholder to select from a certain number of engravings considered the best in the market at the time; do you think that would be an encouragement to engraving?—I think it would, to a certain extent.

3369. You would prefer that arrangement?—Yes, I should prefer it to the present existing arrangement.

3370. Do you think it would be better that there should be no art unions at all?—I do not, for I think art unions have benefited the painter.

3371. If a similar arrangement were adopted in reference to engravers, you would be led to conclude they would also prove beneficial to engraving?—I should prefer the existence of publishers to the existence of art unions, benefiting engravers: for I think a greater amount of benefit is to be derived through the publisher than through art unions.

3372. Does that arise from your belief that the publisher is better qualified to judge of the abilities and productions of the engraver than the gentlemen who constitute the committee of the Art Union?—Yes; and also from this cause: for some years I have employed many assistants, and have paid them annually many thousand pounds. Those persons, were we confined altogether to art unions, and I had not more than one or two plates annually to execute, would be thrown out of employment; at least one-third of the engravers, who are now getting a living, are assistants.

3373. These assistants are educating, I suppose, for higher works by a course of previous practice?—No. There are a class of men, a great class in London, who get a living by putting in a certain amount of form in draperies; another would put in a sky; another would put in a mountain; and another a piece of water; and they

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could do nothing more. Those persons would be one and all, I think, thrown out of employment.

3374. Mr. *Ewart.*] Is that because the Art Union attempts too high a style of art?—No. I think if such men as Mr. Doo and Mr. Robinson were employed by the Art Union of London, or any other art union, that printsellers and publishers would cease to exist in the course of a very few years.

3375. Then you attribute it to their employing line engravers?—Yes; men of great eminence.

3376. *Chairman.*] Would not the case which you state to exist, of an engraver employing a great number of assistants in the joint execution of a work for which he has received a commission, equally occur, whether the engraver were employed by a publisher for the execution of the work, or by the committee of the Art Union?—Undoubtedly, if the artists were supplied with a sufficient quantity of work to supply those assistants; but in case of his having not more than one plate in two years, or two plates in three years, he could not employ more than his own immediate time on those plates.

3377. That is, on the presumption that he was solely employed by the art unions; but is there any circumstance which would preclude his being employed at the same time by publishers?—I think the publishers could not exist if the Art Union of London were to give such a print as Mr. Doo's for a guinea. It is not likely that a person possessing such a print for a guinea, with the chance of winning a 500*l.* picture, would go to Mr. Graves, and give him ten guineas for a mezzotint print of the same size.

3378. Then your apprehension that these assistants would be thrown out of employment, arises from the conviction in your mind that the artists will be ultimately limited solely to the commissions given by art unions, in case art unions are to be permitted to continue?—I believe they would.

3379. But the evil you apprehend would not follow unless such a result occurred?—It would not.

3380. Will you state to the Committee on what grounds you are convinced that if the art unions were allowed to distribute their engravings as they do at present, in a very short time publishers could not exist, or would be driven out of the market?—One ground is the circumstance of their selling a print for a guinea, or giving a print for a guinea, and allowing the holder of that print the chance of winning a picture worth 400*l.* or 500*l.*: a person possessing a print for a guinea would certainly not give Mr. Graves or Mr. Moon 10 guineas for a print of the same size, but would wait for the next season again to possess another print issued by the same society.

3381. It has been stated to the Committee that there is a marked difference between engravings distributed by the Art Union, both as to subject and engraving, and those which are sent into the market by the great publishers of London; that the Art Union engravings are of so inferior a description, that they would not be sold, in the usual course of business, at more than 2*s.* 6*d.* or 3*s.*: do you apprehend, from the sale of such engravings at such low prices, the consequences you state?—Not in the least degree whatever. It would only arise on their employing such men as Mr. Doo, Mr. Robinson, and one or two others.

3382. Then the apprehension that you state to the Committee you entertain, arises principally from the belief that, in case good engravers were employed, and good productions issued from the art unions, the publishers would not have the fair chance which they have at present?—They would not.

3383. So that in proportion as the art unions distribute a better style of engraving, and so far improve the taste of the public for art, you apprehend that the publishers would suffer in their interests?—I think they would, and more particularly encouraging one particular branch of engraving—line engraving.

3384. If they extended it to other branches, you would not apprehend the same effect?—To a certain extent, I should.

3385. Are there not many branches of art, particularly high art, which, if adequately encouraged by the publisher, by the selection of engravers for their execution, would be sufficient to support publishers and printsellers, without recurring to that inferior class which is the object of the distributions of the present art unions?—I think not.

3386. You do not think there is a sufficient demand on the part of the public for works of that class?—I do not.

3387. You are aware that a great number of our best paintings in England have not been engraved?—There are many that have not been engraved.

3388. Are

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3388. Are there not many of the school of Raffaelle, Michael Angelo, and Poussin not yet engraved?—Yes; and I fear if they were engraved, the sale would be very limited indeed.

3389. On what grounds do you found that conviction?—A want of knowledge, I think, on the part of the public.

3390. You have seen the compositions in outline which have been lately published by the Art Union of London?—Yes.

3391. Do you apprehend from the circulation of works of that kind any serious injury to engravers?—None whatever.

3392. Do you think that such works would not injure the publishing trade?—I think they would not injure it.

3393. You therefore think they produce unmixed good?—I think it of much service.

3394. Mr. *Escott.*] That would not injure the publishers, because they have not the same things to sell?—They have not.

3395. Is that the reason?—It is, in a great measure; they have attempted to sell that description of engraving, but have never been successful; Flaxman's work in a great measure failed.

3396. *Chairman.*] Perhaps the public mind was not sufficiently ripe at the period that Flaxman's compositions appeared?—Perhaps not.

3397. Are you not aware that they have been copied on the Continent, in France and Italy, more than once, and have had an immense sale?—Yes; but I think they have not sold at a remunerating price.

3398. Mr. *Ewart.*] Has the circulation of Flaxman's designs much increased in England of late years?—I think not.

3399. Then the growing taste of the public has not advanced in the direction of Flaxman's designs?—Not at all, I think.

3400. *Chairman.*] Perhaps the smallness of the sale of Flaxman's work in England may have arisen from the tendency of the public mind not being quite so classical as in France and Italy?—I think so; and again I think, with regard to the publishers, they have not attempted to push that description of work.

3401. Is not the success of a work in many instances dependent on the pains which a publisher takes to engage the trade in its publication, and the circulation he gives it by frequent advertisement?—Almost entirely.

3402. It is known to be the case in a great degree in literature, and there is no reason to suppose that it has not operated in the same way in art?—It has to an immense extent.

3403. Then you can form no proper estimate of the real value of a work by the demand which the public makes for it at the commencement?—You cannot.

3404. It is ascribable to causes quite distinct from even the excellence of the work?—In a great measure.

3405. If such, then, be the case, how can the publisher, unless he has taken sufficient pains by advertisement to call the attention of the public to his publication, ascribe the diminution in the sale of any work solely to the misapprehension of the public, or the influence of any body such as art unions on its sale?—Such works, I think, art unions would not affect much; because when a work has been in the market for any length of time, it becomes so well known that persons are generally careless in purchasing it. Instances have been known of very good subjects having been engraved for annuals, and on a very small scale; they have been re-engraved on a large scale; and the consequence of their having been engraved on a small scale, and seen by the public, has been to create a prejudice against the work, and it seldom had a large sale.

3406. There has been a large sale, however, previously, even of an inferior engraving?—Of the smaller print.

3407. It is the natural consequence of the popularity of a work to obtain a large sale for a certain time?—Generally so.

3408. Consequently the diminution which takes place afterwards, is, in point of fact, no more than what might have been expected from its first popularity?—After a time a print of any particular subject diminishes in sale, when parties, who were anxious for such pictures, have made their purchases.

3409. May it not arise also from the public mind exhibiting in the interval a new tendency?—It does I believe frequently arise from that circumstance.

3410. And whatever capital they might otherwise have had to apply to a particular branch they have devoted or devote to another?—Yes.

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3411. May not the diminution complained of by publishers and printsellers, in certain branches of trade, be ascribable to such circumstances, and not solely to the influence of art unions?—I think the art unions have affected printsellers very little hitherto, for their works have been of such a common-place description, that they are to be given away.

3412. Can you suggest to the Committee any arrangement by which the art unions might be rendered more serviceable to every branch of engraving, as well as to line engraving?—The Irish Art Union benefited much, I have no doubt, from the first plate that was engraved for it by myself; it met with the approbation of the committee and all parties connected with the transaction, but from an amount of prejudice created by the London Art Union having their plates engraved in line, since the accomplishment of that work every commission has been given to line engravers; therefore undoubtedly, I think, creating an amount of prejudice against the style in which the first plate was executed.

3413. Has the London Art Union adopted line engraving without reference to subject?—The first two plates they engraved were in mezzotint; but that arose from the circumstance, I think, of their not having sufficient funds to have them engraved in any other style; since they have had sufficient funds they have confined themselves solely to line engraving. They have spent, I think, 420*l.* in mezzotint engraving, and 6,000 and some odd pounds in line engraving, with commissions now out to the extent of about 6,000*l.*

3414. Is that feeling universally participated in by engravers?—It is. With regard to engravers in London, there are about 100, and out of the hundred I could get more than two-thirds to sign a petition against the Art Union of London. One morning I waited on many of them, and in the course of the day I got upwards of 40 signatures to the petition.

3415. Is there any superior advantage in line engraving, arising from the greater number of impressions it affords, over mezzotint?—Undoubtedly.

3416. Would not that be a motive on the part of the art union, where they have many impressions to distribute, for preferring line engraving to mezzotint?—I think not; if the plate is engraved in the combined style, it is only necessary to repair the plate occasionally by touching it up with a mezzotint tool.

3417. Does not the statement you have just made refer to mezzotint generally, but to that peculiar style of mezzotint combined with chalk and line, which in the beginning of your evidence you referred to?—Certainly.

3418. Do you think it can equally be extended to mezzotint generally?—From some of my plates as many as 18,000 and 20,000 have been taken.

3419. From mezzotint plates?—Chalk plates. Mezzotint generally, I think, not more than 1,200 or 1,300 good impressions.

3420. Are there not then good grounds, on the part of the art unions, to exclude mezzotint, as it is generally exercised, from the encouragement they give to engraving?—I think not.

3421. Why not?—I think encouragement should be held out to every description of engraver.

3422. Notwithstanding the small number of impressions produced, in particular branches?—Yes. The price is small for which the plate would be engraved.

3423. How would it be possible for them to distribute, in a large society like theirs of 20,000 subscribers, 20,000 engravings from a mezzotint plate?—I would have a variety of plates.

3424. You would have a number of different engravers employed in executing different plates of nearly the same value?—If art unions are to exist, giving, as they have hitherto done, prints, I would have four prints given annually, engraved in four different styles, on a smaller scale. The cost would be about the same as one large print.

3425. Mr. *Ewart.*] The art union has issued mezzotint engravings, has it not?—The two first engravings they issued were mezzotint.

3426. *Chairman.*] Line engraving is considerably more expensive than mezzotint?—Very much more expensive.

3427. Mr. *Ewart.*] And they manage to circulate a sufficient number of impressions of those mezzotint engravings among the subscribers?—The subscribers were limited at that time.

3428. *Chairman.*] Would you extend the patronage of the art unions to lithograph and wood engraving?—I would, if it were possible.

3429. Mr.

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3429. Mr. *B. Wall.*] Is there any analogy to be drawn between the early years of the Art Union and the present time, after the number of years it has now existed, when the subscribers are treble what they were?—No.

3430. Will you state the date of your invention of the chalk mezzotint?—I do not think it is an invention, but I feel it has been carried to a greater extent by myself than any other person.

3431. Have other engravers followed your example?—Many of them are doing so.

3432. You have stated that it is the habit of engravers to employ a great many assistants; you stated there was one to put in a cloud, another for water, another for a mountain, and so on; will you state a little more in detail what the first-rate engraver does himself?—He finishes the plate.

3433. Mr. *Ewart.*] Am I right in supposing that that co-operation exists in the mezzotint and other similar styles of engraving?—Yes.

3434. And also in line engraving?—Yes.

3435. Then how comes it, when the art unions employ a line engraver, that that line engraver does not employ these co-operators with him?—He does at present, because he has other works to proceed with; but hereafter I think he would not have other works, and therefore would confine himself solely to one work.

3436. In executing that one work, must he not also employ those assistants?—No, he may commence a plate, and go through the whole of it himself.

3437. But he would not do so unless it paid him?—Certainly not.

3438. *Chairman.*] Is that course adopted on the Continent as well as in England?—Not so much.

3439. Is not exactly the same course pursued in other branches of fine art, for instance, sculpture and painting?—It is.

3440. Mr. *Escott.*] Are you of opinion that the selection of pictures for engraving for the Art Union is bad?—Hitherto it has been bad.

3441. You mean they have engraved from an inferior and second-rate class of pictures?—In most instances. Hilton's picture (Una) was a fine picture.

3442. Is that the only fine one you remember to have been engraved?—Yes, out of the number that have been engraved.

3443. Can you account for that?—Yes; a want of taste on the part of the committee.

3444. Do any other reasons suggest themselves to you besides the want of taste?—Want of taste and judgment, because there are plenty of pictures they could have chosen in the National Gallery.

3445. Mr. *Ewart.*] If the art unions were to encourage mezzotint and the other styles of engraving, as well as line engraving, would you deem art unions advantageous or injurious?—Injurious.

3446. Even if they extended their encouragement in the way you propose?—Decidedly.

3447. *Chairman.*] On what ground do you rest that opinion?—On the non-existence of publishers.

3448. You do not apprehend the extinction of publishers, unless the art unions employ artists of the very first eminence?—No, I do not; if they continued to employ the class of engravers they have hitherto employed, or at least if we have presented to us annually the description of plates we have hitherto had, I do not think there is the least danger to be apprehended.

3449. Suppose an art union employs an eminent artist for one engraving only, do you apprehend from that limited employment so serious a result to art as the extinction of publishers and printsellers throughout the country?—I do, if three art unions exist.

3450. They would not amount to more than three engravings in the year?—Persons, I think, would be satisfied to possess those three engravings for three guineas, with the chance of winning pictures.

3451. Do you think that three engravings a year, whatever might be their quality, would be sufficient to supply the demand for engravings throughout this great empire, and the Continent?—As to the Continent, I think our engravings have a very limited sale.

3452. In this country?—I think it would affect it, certainly.

3453. With not more than three engravers executing three engravings in the year?—I feel for myself, that if such men as Mr. Doo and Mr. Robinson, and any

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other eminent line engraver, were employed to produce three plates annually, that I should have very little to do.

3454. Then you imagine that the demand for engravings in this country is of a very limited nature?—No, it is not so very limited.

3455. Supposing each of these societies were composed on an average of not more than 10,000 members, that would not amount to impressions more than 30,000?—They would become very much extended if fine plates were produced annually by the very first engravers. I have no doubt that the plate of "The Convalescent" would yield 20,000 or 30,000 impressions, and engraved in Mr. Doo's best style, 30,000 subscribers would be found.

3456. Could not a similar arrangement be adopted with advantage by publishers in obtaining a certain number of subscribers beforehand for plates of the description you refer to?—I think not.

3457. Mr. *R. Colborne.*] Do you not think the public generally are rather taken by the beauty of the subject than the excellence of the engraving?—Often; but if the plate is very finely engraved there is generally sufficient profit to remunerate the publisher.

3458. *Chairman.*] That may arise from the excellence of the proofs, but does not prove that the public at large are sufficient judges of the refinements of the execution, and not more guided by the excellence of the subject and its being congenial to their taste, than by the delicacy of the engraving?—It has been found that modern works which have been badly engraved have not remunerated the publishers, but if finely engraved, no doubt would have been a source of large profit, therefore showing that very much depends on the engraver.

3459. Is it not in proportion to the fineness of the engraving that the proofs bear a high value?—Yes.

3460. Do you think the sale of proofs are in general sufficient to remunerate the publisher, though the sale of the other impressions should not be very great?—The proofs alone will generally remunerate the publisher.

3461. So that although there be no very extended demand for the engraving, yet the price of the proofs being high, and there being a sufficient number of persons to give that price, the publisher is fully rewarded for undertaking it?—He is.

3462. Mr. *Ewart.*] Do I understand your evidence to convey this, that you would prevent the art unions entering into competition with the publisher?—Certainly, I would.

3463. Do you think it would be fair to the engraver to withhold from him employment by the art unions, as well as by the publishers?—Every engraver will find occupation from the publishers if he takes a high position.

3464. Mr. Doo and Mr. Robinson, and other eminent men, having a right to choose whether they will execute engravings for art unions, if they are offered to them, would you prevent them from executing them?—I would not.

3465. *Chairman.*] Supposing a society were formed, totally irrespective of prizes, or chance distribution of paintings, and merely for the purpose of publishing a certain number of engravings annually amongst the subscribers of that body, would you object to such a society existing?—I think it would be injurious to the printseller.

3466. You have therefore a decided objection, totally unconnected with the lottery principle, to any society or any number of persons who combine together for the purpose of procuring the execution of a work of art?—To bring it before the public at a cheap rate.

3467. At a low rate?—Yes.

3468. That low rate arising from the combination of a number of individuals together, obtaining thereby that which they could not otherwise obtain with the same facility?—Yes.

3469. Mr. *Ewart.*] You object then generally to the principle of combination for the reduction of price?—I do.

3470. Mr. *B. Wall.*] You have stated that it is the habit of first-rate engravers only to superintend and retouch their engravings. Do you imagine that that was the habit of old, or that it is only an introduction of modern times; do you imagine it

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it to have been the system adopted by Sir Robert Strange or Mr. Morghen?—Sir Robert Strange and Mr. Morghen I have no doubt employed assistance.

3471. It implies of course full employment on the part of the engravers and printsellers of this country?—Yes.

3472. It rather implies that there is a greater demand than there is supply?—It does.

3473. *Chairman.*] You are aware that in literature a similar course has been adopted, and that the Parker Society, and other societies of a similar nature, have been formed for the purpose of publishing books by their joint subscription, the copies being limited to the members of the society, an object which could otherwise hardly be accomplished by individuals; do you object to those societies?—It has affected the bookselling trade, and I believe those persons who are in the trade have complained very much of injury.

3474. Supposing those societies did not exist, does it necessarily follow that works such as they have brought out would have been published?—It does not.

3475. How can it affect the bookselling trade, if those works would not have been published, and are now published and circulated only among the subscribers?—From the circumstance of their having been published at so low a rate.

3476. But they never would have been published had not the society existed?—No; but I think the system has not the same effect on the bookseller as on the printseller.

3477. A member of these societies obtains a book, which otherwise would not be published; do you suppose if he did not take that book he would necessarily lay out the money applied to the purchase of that book, or in subscribing to that society, in the purchase of another?—I think it is most likely.

3478. Do you think, for instance, that a student of Anglo Saxon, if he did not lay out his money in the purchase of an Anglo Saxon book, would necessarily lay it out in the purchase of an English or Latin book?—Not necessarily, but I think the chances are he would lay it out in some other book.

3479. You think that a similar tendency exists in the members of art unions, that if they did not lay out their money for the purpose of obtaining an engraving from the art unions, they would lay out that money in the purchase of engravings from some of the printsellers in subscribing in London?—Many of them would do so, but I think the general feeling is not for the engraving; it is a speculative and gambling feeling.

3480. Mr. *Ewart.*] Whatever may be the motive you ascribe to them, does it not cause certain persons to lay out money in art, which otherwise they would not have laid out in art?—Undoubtedly it does, and I think it is a great benefit to the painters.

3481. Is not that result produced by the circumstance, that they do in a body what they cannot do individually?—Yes; but they cannot assist the engravers as they can assist the painters.

3482. *Chairman.*] Have you any further suggestions to offer to the Committee which would, in your opinion, tend to improve the present organization of art unions?—I think the observations made yesterday by Mr. Graves were exceedingly good, more particularly in directing the attention of the Committee to the distribution of outlines.

3483. Do you think there would be a sufficient demand or feeling amongst the public for such works at present?—I fear there would be a falling off.

3484. If it were confined to outlines?—Yes.

3485. You see no reason why it might not be combined or interchanged with casts from bronze, and medals of the same description as those which have been struck off in France, of the great men of the French nation, in every department?—I think it would tend to affect a certain class of tradesmen in London.

3486. Have you any other suggestions to offer to the Committee?—None.

Mr. *John Burnet*, called in; and Examined.

3487. *Chairman.*] YOUR profession is that of an engraver?—Yes.

3488. I believe, to a certain degree, you have been also engaged in publishing?—Yes.

3489. Will you state in what manner you have been so engaged?—I have had a half-

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a half-share in publishing my own works, jointly with the house of Graves & Boys. In that respect, I am a joint publisher.

3490. Have you been extensively employed in engraving?—I have, principally.

3491. You are, therefore, capable of judging how far each or both may be influenced by any society in existence at this moment?—Yes.

3492. You are acquainted with the Art Union of London?—I am.

3493. What is your opinion of its effects on the interests of engravers?—I can only be guided by what my publishers say, and also by the effect on others; I am not aware that it affects me in my own engraving. I am now engaged in a very expensive work by one of our publishers: it will affect the many; that is to say, if the publishers of prints are affected by the art unions, the inferior engravers must suffer provided the publisher is shut up.

3494. You do not then believe that the injury is so likely to be felt by the engraver of subjects of high art, as by the engravers of inferior subjects?—Certainly.

3495. Do you think there is injury done to art generally, or to the special interests of the trade?—You do not receive pictures from the Art Union of the higher class of painters; you are bringing forward a middle class of painters by your prizes; therefore as the middle class of engravers would be injured by your taking engraving out of the publisher's hands, so if you were to shut the art unions, the middle class of painters, perhaps, would be injured by it.

3496. It is, then, to that body that your observations are principally directed?—Yes.

3497. Have you any facts derived from your own experience which go to confirm the effect you ascribe to art unions on this second class of engravers?—I consider the art unions are embracing a style of art without having a sufficient foundation; for instance, I might explain it perhaps by the annuals. The Committee are aware that annuals were published as many as seven or eight at one time. They brought an immense number of fine engravers into the field. When those annuals fell, those engravers, excellent in themselves, had nothing to do. The consequence is now, if they do not execute very inferior work, they are without a resource. Hence any class of men rising up as publishers of any ephemeral work which is not likely to exist for any length of time, must of course destroy the regular publisher.

3498. Does not an evil of the kind you have described very generally correct itself after a short experiment?—Yes; but a number of young engravers have been brought into the field by these annuals. It has now corrected itself; but the engravers are all thrown on the public without anything to do. They had better not have had the encouragement that the annuals gave them, unless these could go on.

3499. Mr. *Ewart.*] You mean that it was a forced demand?—Yes.

3500. *Chairman.*] But then the public taste, being once excited, it is only a change of channel, or a change of object which occurs?—Those fine engravings which were first published, are now published by inferior booksellers, and thousands of them sold for little more than paper and print; consequently, if those plates had all been destroyed, it would have been an advantage, for now they are published for almost nothing.

3501. Does not that arise from striking off too many impressions from the same plate?—Of course, being on steel, they may print a great many impressions.

3502. How can you restrict that if the plate will bear it, in any branch of engraving?—It cannot be restricted; but if you publish a work for a certain sum of money, suppose a guinea, you then find that they are thrown into the market, and a person offers it to you as you get into an omnibus for 1 *s.*, the engraver suffers. The public may get it for nothing, but I say it is an injury to the engraver, though a good for the public.

3503. That must depend upon the possessor of the plate; he may be guided by what he imagines his own interest, but he will be in a short time corrected in that impression by finding his engravings sell for little or nothing; is that not an evil which remedies itself in the long run?—I do not see that it remedies itself. Suppose a man has a short copyright in a book, and, after the copyright expires, an inferior bookseller prints it and sells it for a mere song, it would be a wrong to him, and he would endeavour to obtain an extension of the copyright.

3504. What

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3504. What course would you suggest to remedy that evil?—I would not destroy the publishers of the middle-class works, unless there could be substituted some other means of employing the talent of the country. The art unions cannot employ all the talent of the country.

3505. Do you think that the Art Union is not enabled to employ a considerable portion of the talent?—It has never been done yet. I do not know that any painter of eminence or any genius has been brought forward since art unions have been established.

3506. The questions refer not to artists in the highest class of art in each department, but to that numerous class of second-rate artists now looking for encouragement, and who may be serviceable to art if encouraged?—I maintain upon all those matters, that any over-encouragement is injurious. Suppose, for instance, that for the purpose of increasing the poetry of this country you give prizes; the consequence would be, that poetry would be so completely a drug that nobody would read it; therefore you would not bring forward poets, but you would destroy poetry in its existence.

3507. In other words, you would leave the encouragement of art to individual, and not to combined effort?—I would leave talent to itself, without any forcing.

3508. You would not propose premiums for any description of art nor promote competition for different subjects?—That is a subject which requires a little thought; I merely observe how it has operated injuriously in all those matters. Wherever a great quantity of anything is brought into the country, a deterioration takes place.

3509. Are you then of opinion that the offering of prizes for productions in cartoons, fresco, and other works of the kind, has an injurious effect on art?—We have seen that none of the first-rate people have come forward to avail themselves of it.

3510. Do you think it likely to encourage an over-supply of art in any one of those departments, and consequently a deterioration?—I do not think it is.

3511. Then it is not to the offering of prizes that you ascribe those evils, but to the operations of a society combined together for that purpose, which operations give an undue stimulus to art?—I consider anything that offers an undue stimulus injurious.

3512. Has the distribution of engravings by the Art Union of London given an undue stimulus to art, and excluded from the market engravings, commissions for which had been given by publishers?—It must have excluded all those engravings that were formerly published at the same price as the Art Union's, without the chance of a prize.

3513. You think then that the offer of a prize or the distribution of an engraving is an undue stimulus, which ought not to be applied to the encouragement of art?—I explained that it has destroyed all those cheap engravings published at the same price as the Art Union's, because they get those from the Art Unions with the additional hope of a prize.

3514. Do you found that observation upon your own experience?—I do, guided by what my publishers say were sold in the country; I have no experience myself.

3515. Do you think those persons who now join art unions with the hope of obtaining a prize and an engraving would not expend the money they now give to art unions in case they had not subscribed in the purchase of other engravings?—Certainly not; they give their guinea for the chance of getting a picture, and for what they consider encouraging the painting of the country.

3516. If they did not subscribe that guinea to the Art Union do you think they would expend it in the purchase of other engravings?—Very likely.

3517. Do you think that all subscribers, or the large majority, to art unions, would be likely so to act?—I cannot say that; it must destroy all those prints at a certain price that come into competition with the prints of the Art Union.

3518. You cannot say whether the same individuals who now receive engravings from the Art Union would be likely if they did not receive these engravings to purchase others?—Certainly not.

3519. Then you cannot say that art unions have tended to divert the money which would have gone to the purchase of engravings from publishers to

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subscriptions for engravings distributed by art unions?—I cannot say with regard to engravings, but I can state positively that it has deteriorated and pauperized the artists; it has destroyed private patronage.

3520. In what way has it destroyed private patronage?—It has prevented the artist from going immediately to the purchaser, or rather has prevented gentlemen from coming to his *studio*, because they think they have done equally well in subscribing their guineas, and obtaining a chance of getting a picture.

3521. That is in reference to painters?—Yes.

3522. And not in reference to engravers?—No.

3523. Has a falling off been observable in the purchase of engravings, of a guinea value, for instance, within these last few years, within your observation?—My publishers say there has been; I feel confident that the demand for high works of art has increased within these few years.

3524. If publishers were principally to devote their capital to the production of engravings from high works of art, do you think that they would receive a remuneration equal to that which they now obtain by applying it to works of an inferior description?—I do not think they would.

3525. You do not think there is sufficient taste in the country to produce a demand for works of that kind?—No.

3526. Do you think it necessary, then, to have a considerable portion of the engraving of the country employed in subjects of an inferior kind, in order to meet the public taste and obtain sufficient sale?—Not of an inferior kind.

3527. Inferior subjects?—More familiar subjects.

3528. Mr. *Ewart.*] Do you attribute the decrease and lower price of engravings to the increased taste of the public for high works of art, or to the intervention of the art unions?—I should say to both.

3529. Mr. *B. Wall.*] Have you signed the petition of the engravers against the art unions?—Yes.

3530. Some of the signatures attached to that petition, specifically state that they sign it in disapproval of the electrotype; will you have the goodness to state to the Committee what your opinion of the electrotype is?—I never disapproved of it; neither do I believe it gives injurious impressions; I was one of the first who electrotyped a large plate in this country (though not for the purpose of sale), and compared it principally for investigation whether an exact copy could be taken by it.

3531. When you state it does not give injurious impressions, must not the impressions depend on when the electrotype is applied; if the electrotype is applied when the plate is worn out, the impression will be bad, and if it is applied when the plate is in a fine state, an exact fac-simile of the plate will be obtained?—Yes.

3532. But you have no objection to make with regard to the use of the electrotype?—None.

3533. *Chairman.*] You do not condemn it?—I do not see in what way it is injurious.

3534. Do you think it more costly than if you were to have your plates retouched?—It operates in a different way; were I to electrotype my plates, they would fall in value, but while they are prevented from being electrotyped, only a certain number of impressions can be taken off; a plate is lowered in value according to the number of prints taken off.

3535. It has been stated, I think, in evidence to the Committee, that in using the electrotype, after a short period the plate becomes useless, and that you must have another electrotype plate, and that from thus requiring a series of electrotype plates, the process may become more costly than if you retouched the original copper-plate; is that the case?—I am not aware of it.

3536. Have you any further suggestions to offer to the Committee for the improvement of art unions?—I am not aware of any.

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Martis, 16° die Julii, 1844.

MEMBERS PRESENT.

Mr. Ridley Colborne.	Mr. M'Geachy.
Mr. Escott.	Mr. Baring Wall.
Mr. Ewart.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

Mr. *John Burnet*, called in; and further Examined.

3537. *Chairman.*] HAVE you seen the petition which has been presented to the House of Commons by certain engravers in favour of art unions?—I have.

3538. Have you read that petition?—I have.

3539. Have you had the opportunity of judging of the grounds upon which the allegations of that petition rest?—I have.

3540. What is your opinion of the accuracy of the allegations of that petition?—I am still of opinion that art unions, especially in the way they are conducted, are highly injurious to engravers, notwithstanding the petition is signed by the first engravers in London.

3541. That petition is signed, in your opinion, by the most distinguished members of that profession?—It is.

3542. You are aware of another petition having been presented?—I am.

3543. Professing a different opinion, unfavourable to art unions?—I am; which petition I signed.

3544. Are the names which are affixed to the former petition as numerous, or do they carry the same weight, do you think, in the profession as those attached to the latter?—I do not think I could answer that question, being an artist myself; it would be highly injurious to members who signed the other.

3545. One of the allegations in this petition is to the following effect: "That some of your petitioners have certain knowledge that to a petition, very lately presented to your Honourable House, and purporting to be from the engravers of London, on the subject of art unions, signatures have been sought, and in many instances obtained, by means unworthy of a just and dignified cause, and which, if known to your Honourable House at the time of its presentation, would have sensibly lessened the importance which that document appeared to obtain in the estimation of those who regarded that petition as embodying and speaking the sentiments of the profession it wrongfully was said to emanate from:" what is your opinion of the accuracy of that statement?—I can merely speak of my own case, that my opinion was not got from me by any dishonourable means; I signed it of my own free accord, thinking conscientiously, and still believing, that art unions will be ultimately the destruction of fine line engraving in this country.

3546. You had no opportunity of judging from your own inquiry or observation whether such a proceeding was adopted with respect to other members of the profession?—Certainly not.

3547. You have stated that you consider it especially injurious to line engraving; will you have the kindness to state to the Committee on what ground you consider it as particularly disadvantageous to that branch of the profession?—I consider it disadvantageous because it makes it cheap and common. In another sense, it destroys every other opportunity for publishing line engravings, except through the medium of art unions.

3548. Do you think it an evil that engravings should be made common?—I do not know that I consider it an evil, but it would lower the prices of engravers.

3549. Do you consider as synonymous, injury to art, and the lowering the prices of engravings?—It would be an injury to me, because if the Art Union could publish a large plate for a guinea, Mr. Moon or Mr. Graves, who employ

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me, or any other engraver, would not give half the price, because they could not publish at a guinea.

3550. If the two engravings were equally good, do you not consider the public generally would benefit by such an arrangement?—Perhaps it would, but I may mention that myself and other members of the profession would be obliged to work for half the price we now get.

3551. You consider, then, the interests of artists are not always identical with the interests of art?—Certainly not; Governments have often been obliged to take up the interests of art entirely in their own hands.

3552. If such an argument as you use were adopted in other professions, do not you think that the most evil consequences would result; for instance, in the book trade, if no books were allowed to be published but those of a high price, do you think the public at large would not suffer considerably by that restriction?—I do not know about the public at large suffering, but of course the authors would suffer, because they would get smaller prices for their copyright.

3553. Do not you think the first consideration in discussing the interests of art is whether the arts may be productive of benefit if generally diffused amongst the public?—Certainly; at the same time I should wish that neither the poet, nor the painter, nor the engraver should be sacrificed for the good of the people. If the people are to be educated and ameliorated in their condition, let the Government itself do it, but not to the destruction of individual professors.

3554. Mr. *M'Geachy.*] What distinction do you draw between the Government and the people?—I do not know that I could exactly explain the distinction.

3555. You seem to think that the Government should encourage art at its own expense, without having recourse to the pockets of the people?—No; without coming out of the pockets of the individual who produces the art; the people must furnish the money the Government give to the art.

3556. Mr. *Ewart.*] Do you lay down as an axiom that the lower the price the published article becomes, the worse it is for the author?—It must, unless the quantity makes it even.

3557. Is that or not the case, that the quantity has the effect you mention?—It has in some cases, but not in the first instance. All the finest poems and novels of Lord Byron and Sir Walter Scott were published at high prices; afterwards, when the copyright ceased, they were published at lower prices to prevent others publishing them.

3558. Are there not instances in modern times of quite as high prices being given for works, whose circulation makes up for any deficiency in the amount of price?—There are.

3559. Is not that the case in France and England?—Yes; but take an article whose circulation cannot be very great, because an engraving cannot circulate above 2,000 without being electrotyped, or entirely re-engraved in a great measure. There is no engraving on copper can take more than 2,000, or 3,000 impressions at the very utmost, without being quite deteriorated. Books are a different thing: you can print a million of books.

3560. Then you maintain the analogy does not exist between an author and an engraver?—No; you cannot bring the engraver into the same field with the author.

3561. Do you think it a good thing for the public that these works should be extensively circulated and made cheap?—Certainly; if it could be done it would be a glorious thing. I once proposed to a gentleman to have the finest works in outline engraved on cylinders, and printed, for the purpose of papering rooms, therefore I do not suppose making these outlines fitting for the education of the people would be injurious; on the contrary, I think keeping them constantly before their eyes it would produce a beneficial effect.

3562. *Chairman.*] Then you approve of the distribution by art unions of compositions in outline?—Certainly, or even shaded outline.

3563. You do not conceive that the distribution of such works would interfere with the interests of engravers?—I do not see that it would.

3564. And you think it would be of great benefit in improving the taste of the public?—I do.

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3565. And that any individual or association which would contribute so to improve the taste of the public would be of benefit to society?—Certainly.

3566. And in that particular, you consider the Art Union to be of advantage to society?—Provided it was properly regulated. I should have them under a committee, that would issue the proper outlines and works fitted for the education of the people.

3567. How would you form that committee?—I should form it by endeavouring to combine men of talent with men having a perfect knowledge of what were the finest things in art.

3568. To whom would you leave the choice of such a committee?—It is difficult to answer that question.

3569. Would you place it, for instance, in the hands of the subscribers at large, or of a committee appointed by the subscribers?—I should rather have it in a select committee.

3570. Appointed by whom?—By those who knew who were the men most fitted to be on the committee.

3571. Where would you assemble those men, or how obtain their concurrence, and what right would they have to choose a committee for the distribution of works, compositions in outline for instance, to be paid for by the money of subscribers with whom they had probably no connexion?—We see it done by Government, appointing those members who are most conversant with the fine arts upon the Committee, for instance, for the embellishment of the House of Commons. Men are appointed who are supposed to be intimately acquainted with works of art.

3572. They are appointed by the Government; but it is the money of the people in the hands of the Government, of which they have, I will not say the application, but the direction (through proper suggestions), to the objects to which it should be applied. Do you not see that the resemblance implied between such a Commission, so appointed by the Government, and such a body as an art union, which is a body of subscribers, does not hold?—Certainly. When you found an insurance society, or any body of that kind, the names of the directors and governors are given as a guarantee that they will properly apply the money that may come into their hands.

3573. Mr. *B. Wall.*] Is it not the case in the art unions that the subscribers do not subscribe their money till they see the names of the committee of management who conduct the society?—Yes; but I am not sure that the committee of management are a proper committee of management.

3574. But they consist partly of architects and partly of artists?—I am not aware of that.

3575. Is not Mr. Barry connected with it?—He is not connected with painting or engraving.

3576. Mr. *Ewart.*] Then you would transfer the power of selection to another body, extraneous of the committee of the art unions?—I would not intrust the committee with the government of the taste of the country, for I do not think they are competent.

3577. *Chairman.*] To whom would you give the selection of the men who are to form the committee?—That is a difficult question to answer.

3578. Mr. *Escott.*] Is it not a much more difficult thing for you to give opinions as to the formation of some new sort of art union than to give an opinion on the effects of the existing one?—I should think it equally difficult. If I were called upon to name the men to form a new art union, I could not fix upon them without great consideration.

3579. Will you tell me, in your opinion, what is the opinion of the most eminent artists in London, generally, both painters and engravers, on the effects of the Art Union?—I can only say, with regard to the most eminent painters, they are all decidedly against it. It has been perfectly destructive; and many painters would not sell their pictures to art union people at all.

3580. When you say "perfectly destructive," to whom do you mean it has been perfectly destructive?—To those painters.

3581. Do you mean to say that the most eminent painters in London have had their interests perfectly destroyed by the Art Union?—Certainly not; I said the most eminent painters who have been employed by them; because I do not think the most eminent painters would sell to them.

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3582. Can you say, of your own knowledge, that the most eminent painters have been any way injured by the Art Union?—I do not know that they have been injured, because they have never sold their works to the Art Union. What I meant was, the most eminent painters who have been employed by the Art Union.

3583. Mr. *R. Colborne.*] You say they have been injured?—Yes; because pictures have been brought into the market and sold for what they could bring, without reference to the painter's reputation.

3584. That was in rare cases, was it not?—In many cases.

3585. Mr. *Escott.*] That has not been the case with the most eminent artists in this metropolis?—No; the most eminent artists have not pictures to sell to art unions.

3586. Those prejudicial effects, then, have operated on a second-rate class of artists, and not the most eminent ones?—Certainly; the most eminent who were employed.

3587. You said also just now, using the same expression, "destructive," that art unions are destructive to line engraving in the metropolis; you do not mean to adhere to that, do you?—I mean to say they would be destructive if continued.

3588. Judging of what they have done, have the interests of the best line engravers in the metropolis materially suffered from them?—That probably may be so.

3589. Has the operation of the art unions, up to the present time, been prejudicial to the fine line engravers of the metropolis?—It has not been prejudicial to myself.

3590. Your business has not decreased in consequence of the art unions, has it?—No; but it must ultimately decrease.

3591. Can you name any very eminent engraver in London who has lost business since the establishment of the Art Union?—I do not know that I can, for I do not know that any eminent engraver in London has been employed extensively by art unions.

3592. I did not ask you whether they had been employed; I asked you whether you could name any eminent engraver who had lost his business, or any considerable portion of his business, since the establishment of the Art Union?—I know that some eminent engravers have not been employed in consequence of the Art Union prints being so much in the market, but I do not know it of my own knowledge.

3593. Do you know that any eminent engraver has had less business since the establishment of the Art Union than he had before?—No, I do not; because I do not know that any eminent engraver has been employed. I say that when Mr. Doo publishes that print (an engraving after Mulready), if it had a sale of 20,000, it will be an injury to Mr. Doo, as an engraver, because no print he may bring out, either on his own responsibility or the responsibility of the publisher, can sell half that quantity.

3594. *Chairman.*] That is your conclusion?—Yes, and I believe it.

3595. You were asked what was your experience of the past?—I have no experience.

3596. Mr. *M'Geachy.*] You stated in rather stronger terms than you would wish to appear on the evidence, that no eminent artists have been employed by the art unions, and also that no first-rate engravers have been employed by the art unions?—By first-rate engravers, I mean those who are known as first-rate line engravers.

3597. For instance, Mr. Ryall?—I do not consider Mr. Ryall a line engraver; I consider Mr. Doo, Mr. Robinson, and Mr. Watt, first line engravers.

3598. Are you aware with regard to Mr. Maclise, Mr. Uwens, Mr. Charles Landseer, and other artists of eminence, that they have sold pictures to the art unions, and that engravings have been made from them?—Certainly, I believe they have; but I think it would be injurious to them.

3599. Mr. *Ewart.*] Are you aware that some of the most eminent artists, such as Mr. Doo, Mr. Robinson, and Mr. Cousens, have signed the petition to the House of Commons in favour of art unions?—No doubt; Mr. Doo, or Mr. Goodall, or others, who may already have been employed by art unions, of course have signed.

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3600. Mr. *Escott.*] Then you think they are bad judges of their own interest?—Yes.

3601. Mr. *Ewart.*] Did you not state just now that Mr. Doo's reputation would be very much injured by the issue of that engraving of his?—If many of them are printed; if you limit it to 2,000 impressions, I do not know that it will; but if there were 20,000 it would.

3602. And yet Mr. Doo signs the petition to the House of Commons in favour of art unions?—Yes; and I think he is very wrong in so doing.

3603. Mr. *Escott.*] You said just now that the publication of the outlines by the art unions would not, in your opinion, be prejudicial to engravers?—I do not think it would.

3604. Do you not ground that opinion upon the fact that they are not things which are generally produced by the engravers of whom you speak?—They are not.

3605. Is it upon that account that you think the existing engravers would not be injured by that publication?—Yes.

3606. That, in fact, there would be no competition between the two?—That is not the inference I would draw; the inference is, that when the engraver is employed by the Art Union, his works are deteriorated by the quantity that are printed and published, and made common in the world.

3607. Mr. *Ewart.*] How is the artist injured by the demand for his works being made common in the world?—I do not know that I can explain; the value of them is lowered.

3608. Then, to quote an old familiar line, "it would be greater if 'twere none at all"?—

3609. *Chairman.*] You stated in the beginning of your evidence that you are a joint publisher; what are the arrangements made in general between publisher and engraver?—I can only speak in my own case. I think the trade is allowed, in the first place, 35 per cent., and one print in every six, which makes, in some cases, about 13 per cent. additional.

3610. Is that usual?—So I understand.

3611. That was the case in your instance?—Yes.

3612. Has any variation taken place in those terms within recent years?—Not since I first commenced.

3613. Do you think the demand for engravings is increased in the country?—Very much.

3614. And has been steadily advancing?—Certainly. I may state, when I first came to town, the first print I published was the Blind Fiddler. Before that time very few prints of that class were published, except one in two or three years. Now we have prints of that class published, perhaps two, every year.

3615. And that has been going on within these three or four years in the same way as previously; the same progressive advancement has been obvious?—Of course there has been a limit.

3616. Does that improvement extend to inferior engravings—not inferior in point of excellence, but in point of size and subject—as well as in engravings of a higher class?—I cannot state from my own knowledge, because I have not any experience with regard to that department.

3617. The English school of engraving has not applied itself to engravings of a higher class of historical and religious subjects from the old schools of Italy?—No, because the taste of the country is not in that line; in fact, those works which have been engraved have not had sufficient sale to remunerate for their publication.

3618. Have not the engravings of that description, brought over from the Continent, sold here generally very well?—Certainly.

3619. Why, then, do you draw the conclusion that the public taste is not sufficiently advanced to encourage that branch of engraving?—It has never been tried. I do not know any work which has been tried the same as those of Raphael Morghen, Lunghi, or Desnoyers.

3620. Has it not been tried by the introduction of those works among us, and by a ready purchase having been found for them in the English market?—The experiment has not been tried.

3621. Is not what I have just now instanced a trial of that experiment?—

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The question is, whether the English people would buy a work executed by an English engraver the same as they would a work executed by an Italian.

3622. Why should they not buy a work executed by an English engraver if it were of the same excellence with those produced by foreign engravers, when it is found by experience, and on your own admission, that they have readily purchased the works of foreign engravers when brought over here?—I cannot say why it is, but so it is.

3623. Mr. *Escott.*] Do you think any considerable number of artists will be found whose interest would be materially injured by the continued suppression of the art unions?—I am not aware that any of them would; indeed, I think the whole art would be benefited by it.

3624. Then you do not think any individual would suffer from their suppression?—I am not aware of any.

3625. Do not you think the effect of it has been to encourage the sale of the pictures of many young artists, who would have great difficulty in selling their pictures without it?—No doubt.

3626. Would not the stopping that sale be a serious inconvenience and injury to those young artists?—Certainly; but the question is, how far it is beneficial to the arts of the country.

3627. Mr. *Ewart.*] Do you think that art unions judiciously administered, with a well-chosen committee to select pictures, and otherwise reformed, might, or might not, be an advantage to the country?—I think it would be an advantage if it was properly administered.

3628. Then you do not object to the principle of art unions, but to the system which has been pursued, in your opinion erroneously, by particular art unions?—I think the statement in my evidence was, that I was against it in the shape of lotteries and prizes.

3629. If I understand you right, with the exception of the lottery system, you do not object to the principle of combination of a great number of persons to extend the arts, and to accomplish as an association that which they could not do individually?—Certainly not.

3630. Mr. *B. Wall.*] Do you think, under certain regulations, they might be made conducive to the progress of high art in this country?—I certainly think they might; but I should, before giving my opinion, like to know what those regulations could be. At present the first engravers being employed, and having their works disseminated, it is destructive to fine line engraving.

3631. Mr. *Escott.*] Would Mr. Cousins, he being a mezzotint engraver, be employed by the art unions?—No; mezzotint not throwing off a sufficient quantity for art unions.

3632. Is it not the fact that he could have no personal interest whatever in supporting the Art Union, and should not his opinion derive greater, instead of less, effect from that circumstance?—I do not see, if it is not a branch of art likely to be employed by art unions, why he should have signed the petition at all.

3633. Is no man to sign a petition but with a view to his own interest in this question?—I do not know, if the question is whether it destroys line engraving or not, why a mezzotint engraver should be allowed to give his opinion; line engravers are the best judges.

3634. Mr. *Ewart.*] Then would you only allow a man to give an opinion where he was interested?—I would allow a man to give an opinion of the art he practises.

3635. *Chairman.*] Have you any further suggestions to offer to the Committee?—I merely wish to make an observation with regard to electrotype. When I stated that I had no objection to it, I should have added, except that it deteriorated the value of the prints by printing a large number, but I still believe that electrotyping a plate is much better for a large quantity than to have the plate retouched.

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Mr. *John Pye*, called in; and Examined.

3636. *Chairman.*] YOU have been long connected with the profession of line engraving?—I have.

3637. Are you acquainted with the Art Union of London?—I am.

3638. Have you had an opportunity of judging of the nature of its regulations and operations and of their effect on art generally, but especially on engravings? —I have, and am very much disposed to consider the Art Union of London, rising out of the people, and tending to educate their natural taste as it does, the most valuable power that has ever arisen in Britain for the patronage of art. With the exception of the Society of Arts, Manufactures, and Commerce, that arose in 1754, which had for its object, so far as art was concerned, the education of the people, art has been cultivated here exclusively as a luxury, and not with any view to the advantages it has the power of conferring on the nation, by diffusing a taste for it amongst the people.

3639. What is your opinion of the organization and regulations of the Art Union of London; do you think it well constituted for the encouragement of art?—I feel great deference for those gentlemen who constitute the committee, as well as for their objects; but the institution being young, I am disposed to think that, so far as engraving is concerned, they have fallen into errors, such as they would be glad to correct if they saw the influence of those acts which I venture to call errors, as they appear to me, to the gentleman who has last given evidence, and to almost all the engravers with whom I have the pleasure of social converse.

3640. What are the errors you can point out in the conduct of the committee, in reference to engraving?—Ever since the rise of engraving in this country, it appears to have been used merely as a tool, without any consideration of what is due to its professors, as men pursuing the high objects of fine art. It occurs to me, that the Art Union of London has treated engravings up to this period, merely as the means of creating the steam that may be necessary for putting their important and growing machinery into motion. They have advertised for tenders of price and quality of engraving, as people advertise for tenders for supplying coals or bricks. That is one of the very great, and perhaps the greatest error; its moral effect is, I think, self-evident. It tends to lower the position of the artist, and to degrade the art. The appeal tells you that they do not want the best, but that cheapness has something to do with it. The influence over the mind of the engraver, I submit, is self-evident.

3641. Mr. *M'Geachy.*] Do you mean to say that they bind themselves to take the lowest tender?—I do not; but that is implied.

3642. *Chairman.*] You think then it would be more congenial to the objects of the institution, and also more grateful to the feelings and position of the artist, if they were to select artists according to their reputation in the country, without advertisements for competition?—That is my opinion, and I am very much disposed to think that the Art Union will in future adopt that course.

3643. Have you had opportunities of judging how far engraving has derived advantage or injury from the course pursued by the Art Union of London?— My opinion is very much in harmony with that of many preceding witnesses, that at present it has had a very injurious effect. The employment of the electrotype has had, I think, very many bad influences. I understand that the copper of electrotype plates is soft; I speak only from hearsay, for I have no practical knowledge of it; and that the copper will produce but few impressions. There is one plate generally known as the black plate, black being its most distinguishing quality. When these plates have begun to fail, it is said they employ persons to cover that deficiency of impression by tinting them with ink. My opinion is, that notwithstanding that the Art Union has had the aid of the electrotype, they have produced to the world very many bad impressions, and that that fact is the cause of their being reduced to so small a value, as has been stated.

3644. Then you confirm the evidence of former witnesses, that the engravings which have been distributed by the Art Union of London have considerably

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fallen in the market, and in the estimation, not only of the public, but of artists themselves?—I speak of it from what I have heard; but in the opinion of artists themselves, bad impressions are injurious alike to art and artists. The Una appears to me to be a failure on that account; but at the same time I can find many apologies for a failure in a new project; and cannot imagine gentlemen would repeat that error.

3645. Do you think it would be a more advisable course to give commissions for a greater number of engravings, with a limited number of impressions, than to publish a large number of impressions (a course they are now obliged to recur to), from one engraving only?—The proposition you put before me has already been suggested by engravers to the consideration of the Art Union. I feel assured that they, being intelligent persons, and wishing to aid engraving as well as the other branches of art, will ultimately adopt that plan. From the time of Hogarth, in 1733, to this day, engravers have been merely tools; they have never been treated as artists in this country.

3646. Mr. *Escott.*] What do you mean by tools?—As a means of raising money; or as a lemon, the juice of which you squeeze into your punch, and when you have so done you throw the peel away: the engraver is the lemon-peel.

3647. Do you consider 1733 as the beginning of the rise of art?—I think Hogarth began to paint about 1725, but finding he could not live by the patronage of the wealthy, he turned to engraving, and has recorded, with his own pen, that he turned to engraving to try if he could not maintain his family by drawing shillings from the people. That I consider to be the rise of British art.

3648. Is that the reason why you call him a tool?—No; when the arts of this country came under the protection of the Crown, engraving was altogether discarded as worthless and unworthy of consideration. Engravers were treated as unworthy of holding any place in the Royal Academy, or among gentlemen. They thence became dependent altogether on trade; and became outcasts from that consideration which intelligent men in all civilized countries of Europe have been deemed worthy of receiving.

3649. Mr. *B. Wall.*] Will you state at what period you consider a mark of degradation was put upon engravers?—In 1769, when the Royal Academy was formed, when the arts of this country were linked with the Crown.

3650. Mr. *M'Geachy.*] Then you consider the exclusion of engravers from the Royal Academy was a degradation to them?—Yes; the Royal Academy had no consideration or value for the means of diffusing taste among the people.

3651. *Chairman.*] In reference to my former question, as to how far you were disposed to approve of an increased number of engravings, but of a less number of impressions, I think you seemed to consider that alteration an improvement on the present course of proceeding of the Art Union of London?—Yes; that is, I think, a clear fact.

3652. Would you restrict to a certain maximum in such arrangement the number of impressions which the committee should be allowed to take off?—It would be difficult for me to answer that question at this moment, but if the object of the art unions be to encourage painting, sculpture, and engraving, they will treat engraving as suggested by the last question At present you perceive that the Art Union, if it has paid 700*l.* for a plate, that 700*l.* has been the lever, the means by which the Art Union has gained its 12,000*l.* or 14,000*l.*

3653. Do you think that subscribers to the Art Union are more attracted to join that body by the certainty of obtaining an engraving than by the chance of obtaining a painting?—I think the gentlemen who have more intercourse with the world than I have could better answer that question.

3654. Mr. *Ewart.*] What other improvements would you suggest in the proceedings of the art unions besides increasing the number of works engraved?—I would beg to say one word as to the mode of selecting the works of art.

3655. Mr. *B. Wall.*] Allow me to ask you this: I understand from your preceding evidence that you consider that engravers are much dissatisfied at present

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present with the position they held, and with the encouragement given them? —Yes.

3656. At the same time you are not prepared to state that there is any want of employment among the eminent engravers in this country?—I believe it is a fact very well known, that the engravers of this country find themselves in a very different position in relation to professors of other branches of art, to what they are on the Continent of Europe. When an engraver moves out of this country to the Continent of Europe, he finds himself living under another current of circumstances, for there he is respected and held up, while at home he is only a mark, and always carries a badge of degradation about him.

3657. Engraving in this country bears as high a price as engraving abroad? —You speak of it in a pecuniary point of view; I am not competent to go into that subject. I speak on broad principles, which appear to me to be worthy of consideration, as to the elevation of the art and respect for the artist.

3658. Mr. *Ewart.*] I understood you, in the former part of your evidence, to recommend a new mode of appointing the committee of the art unions, who are to select works of art?—Great difficulty would arise in any effort that might be made to form a committee to which all the world would defer, if the object of that committee was to select works of art. The very permission granted to the people of selecting the works of art, seems to be a great means of educating the people in matters of taste. I have known persons gain prizes in the Art Union of London, and one was a person with whom I live in social converse; I said to him on that occasion, "Take care you do not expose your ignorance." "What do you mean by that?" "Why, take care you do not buy a bad thing instead of a good thing." "Will you go with me to aid me?" I did go with him, and pointed out some half-dozen works from which he selected; and since that time he has taken to drawing and collecting. It occurs to me, that by allowing the people to select their own works of art, you create a very powerful means of feeding their natural taste in matters of art; it becomes a matter of conversation with them, they acquire knowledge on it; and I am very much disposed to think that it is a very valuable means of education.

3659. Then, in that respect, you would not recommend a change of the present system?—Not at all, excepting that I would recommend periodical changes in the members of the committee by annual elections.

3660. *Chairman.*] Do you prefer that system to a committee of selection appointed by the general committee of the Art Union?—I would beg to say, in reply to that question, that the gentleman who had the good fortune to project the Art Union of London came to me and told me his project. He invited me to join the committee. I said, "If you are to effect any good for art, keep out the artists; for intrigue and jealousy must naturally arise among people who have a personal interest." That is, in my mind, a very great point to be put against many evils that may exist in the present committee of amateurs.

3661. My question did not address itself to the selection of artists; but I wished to know whether you consider preferable to the mode now adopted by the London Art Union the mode adopted by the Art Unions of Dublin and Edinburgh; that is, a committee chosen by the general committee of the subscribers, with power to select paintings or other works of art for the prize-holders of the body?—My experience does not enable me to suggest anything better than that which exists in London, if periodical changes of a small portion of its members be effected by the votes of the subscribers; I am not acquainted with the constitution of the other committees.

3662. Judging of it without reference to the results in Dublin or in Edinburgh, would you say that such an arrangement was likely to produce a better selection of works of art than the mode now adopted by the London Art Union?—I am disposed to think that the moment the choice became vested in the committee it would become composed of artists in a great measure.

3663. But in case a law excluding artists were adopted, as I believe is the case in Dublin, that evil could not result?—I am very much attached to educating the people, by giving them the privilege that might reasonably result to them from having paid their guinea. By the payment of that guinea they seem to

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have acquired a right which, if recognised, may, by exercising their faculties, grow up to be of national importance.

3664. In general uninstructed, as many of these prizeholders must be, are they not likely to make an injudicious choice, and consequently injure rather than benefit art?—In reply to that, I beg to say, the people appear to be now precisely as the aristocracy were when they collected old pictures. They used to have their men of taste going about with them to guide them, and tell them what they might buy and what they might not; they often paid dearly for the man of taste, but by that means, by degrees, knowledge sprung up amongst them; and so that would be a means of educating the people of this country; for if a man once burnt his fingers by buying a bad thing, he would try to do better the next time.

3665. Artists are employed then by gentlemen who have obtained prizes to judge for them, when they themselves are not sufficiently informed to choose with judgment?—I am not competent to answer that question. Prizeholders are scattered over the country so far that my knowledge does not go with them. But I am enabled to say that art unions have tended to increase the intercourse between artists and the people.

3666. Mr. *Ewart.*] What do you think of giving the prizeholder the power of consulting a certain set of persons, chosen for their knowledge of works of art, without compelling him to do so?—I think good would result from that; and I am very much disposed to think that, at the present time, prizes are selected by the committee of the Art Union of London, they having been adopted by the lucky prizeholder to select for him.

3667. He voluntarily adopts their advice?—Yes.

3668. Does the London Art Union allow any portion of the money devoted to prizes to be laid out in engraving as well as painting, or in works of sculptors?—I am not sufficiently acquainted with the Art Union to answer that question.

3669. Would you recommend that it should be done?—It would be a very good thing. If the Art Union of London were to purchase proofs of the best engraved works, that would tend very much to reconcile the differences that exist between publishers and art unions.

3670. Would it not be one practicable mode of raising the engraving in the field of art?—It would, as the result of this inquiry will be highly beneficial to artists.

3671. *Chairman.*] Do you think the reputation or pecuniary interests of the engraver are much depreciated by the great number of impressions taken from his work?—Yes.

3672. What would you say is the evil of such an arrangement?—The evil would be, that it would depreciate the value of the talent of the artist, as stated by the last witness; I perfectly agree with what that gentleman stated on that point.

3673. That is, from the inferior impressions that might fall into the hands of individuals, or from too great a number being taken off the same plate; which is the cause?—It has many causes. In the first place, we see daily many pictures sold for enormous sums of money, which would not bring anything if there were a great number of them. A thing being unique, or approaching to it, fetches much money; and if it was engraved, and there were a thousand copies of it, (as has been stated this morning,) it would operate very much to its prejudice. It will be perceived, that while the art unions have been going on, though they have spread thousands of impressions abroad, they have had but few plates. Consequently, I can very well suppose how it has operated injuriously to printsellers and engravers; and I must say, that in my opinion, if it had not been for the speculators in prints, we should not have had the arts in the state they are in this country; for it is a fact, though not generally known, that the arts of this country have risen principally on engraving.

3674. Mr. *B. Wall.*] Is it a fact that art unions have not only bought up plates that were not engraved for them, but which were nearly worn out before they were employed?—I am not competent to give an answer to that question.

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3675. Was that the case in the Birmingham Art Union?—I am not acquainted with the proceedings of the art unions in detail.

3676. Mr. *Ewart.*] You consider that the Art Union has been rather injurious to engravers, by diffusing too extensively a great number of copies?—It injures the engravers.

3677. Would not that evil be met by the remedy, which was suggested to you by the Chairman, of not limiting the impressions to one engraving, but of having several engravings, of which different impressions might be made?—I think that would be a good course.

3678. Would that meet the evil of diffusion?—I think it would; and the art unions would exist, and the printseller would exist too, if they were to purchase of the best plates that were produced.

3679. Then do you think that the principal advantages which could be conferred on engravers by altering the present system of art unions, would result, first from extending the number of works engraved, and secondly, extending the prize system to engravings as well as other works of art?—Yes, certainly.

3680. *Chairman.*] What is your opinion of the distribution of compositions in outline; do you think such distributions would be beneficial to the arts generally, and of no injury to the engraver?—I should think that practice commenced by the Art Union of London, if carried on, would do great good in diffusing knowledge and taste.

3681. Mr. *Ewart.*] Including outlines?—Yes.

3682. Do you not think art unions incur a great responsibility, inasmuch as they may be made, if properly conducted, the instruments of educating the people towards high art?—Yes; I cannot express the importance that I attach to the power of art unions, as a source of national wealth and prosperity.

3683. And do you not think they should feel that responsibility, and act up to it?—Yes; and I beg to say again, it is the first time, except in the Society of Arts, when the people have had any consideration, when any combined attempt has been made to diffuse art among them.

3684. Are you of opinion that the real basis of the prosperity of the arts in this country must be laid in feeling for art of the people themselves?—I am.

3685. And therefore you are favourable to diffusing a love of art among them?—Considering this as the first commercial nation in the world, I have been often surprised to think that no effort has been made to diffuse art among the people.

3686. *Chairman.*] One of the objects of the Art Union of London is the encouragement of high art. It has been stated by some witnesses that very few engravings have been made from works of a high class in this country, and this has been attributed to the want of encouragement given by the public; is that your opinion?—My opinion is, that the trade publishes such works as are likely to sell, without any other consideration: if it were the head of a man on Temple-bar, or a dinner, or anything else, if it would sell it would do. The Art Union possesses the power of leading and elevating the taste of the country; but at present it is young.

3687. Do you think it must ultimately prove of benefit, not only to the public, but probably to the printseller, by directing his attention to works of greater importance, and more likely to outlast the present passions, whatever they may be, than those which now engage him?—I do not see that I am in a position to speak as to the influence it may have on the print trade itself; I can only speak as to the influence it is likely to have on public taste, and that I consider to be good.

3688. Mr. *Escott.*] If it has any prejudicial influence on the print trade, it must be by the means of competition, must it not?—It cannot be by fair competition, so long as the art unions use the electrotype.

3689. You think it is not fair to use the electrotype?—I can merely tell you where I think it is very injurious. It must necessarily be injurious to all the print trade as well as to the engraver.

3690. Why would that be injurious to the print trade; would it be because it would undersell them?—Like many other questions, that takes so wide a range that it would be very difficult to bring into one focus the answer that might

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be given. The printsellers are much more competent to answer that question than myself.

3691. Do you think the printsellers have been very seriously injured?—I have no personal knowledge of it.

3692. Judging from what you have heard, do you think that many of the best printsellers have been seriously injured or not by the art unions?—I should rather refer you to other evidence, being myself incompetent to speak upon that subject.

3693. You have heard a great deal about it, and I want your opinion, as a disinterested witness who understands these things?—I am disposed to think they must have been injured in some degree by it.

3694. Do you not think they have nearly as much business now as they ever had?—I cannot answer that question; I have no data from which to form an opinion.

3695. You have no opinion upon it?—I have no opinion upon it.

3696. Do you think engravers have been materially injured by the art unions?—I have not had any intercourse with them upon that subject; changes occur in professional practice without the cause being traceable.

3697. Has your business been injured by the Art Union?—I am in no way connected with the art so as to be affected by it.

3698. Has your business increased rather than otherwise of late?—No. The fact is I live in a very quiet way, and do not do much of any kind, but read and think, and I tell you the result.

3699. Are you able, with such general knowledge as you possess, to state any instance of an eminent engraver who has been injured by the operation of the Art Union?—No.

3700. You do not know one?—I have heard a general crying out against the electrotype and the effects of it, and I can very well fancy and do myself believe it has been very injurious.

3701. Do you know any instance of an eminent engraver having had his business fall off in consequence of the operation of the Art Union?—I do not know anything about it; I have not any acquaintance with those who are extensively employed in it.

3702. Mr. *B. Wall.*] You have stated that if a number of prints were given on different subjects instead of one, engravers would be benefited, and printsellers also, and good impressions circulated instead of bad impressions?—Yes, and in the event of the Art Union purchasing proofs or impressions from good plates, as they were produced.

3703. Still, popular subjects always having the greatest run, would it not be found difficult to take off a sufficient number of impressions from the most popular ones to supply a sufficient number of good ones?—It appears to me that if a work were in progress, the Art Union would have the opportunity of subscribing to that work in its progress, and would come in for some of the first impressions. I do not assume that the Art Union, before it made any purchase of the proofs of the plate, would wait to ascertain whether it became very popular or not, or wait until a portion of the best were sold.

3704. Suppose this case: a printseller to publish an engraving for which he has, before it comes out, a demand for 500 copies, and that the subscribers to the Art Union wish for 500 more; I want to know whether the Art Union, not being entitled to the 500 first engravings, but the subscribers to the trade being entitled to those 500, whether the Art Union subscribers would not be worse treated than the public, to whom the preference was shown by the printseller?—If the Art Union exposed themselves to that mode of treatment, I should say they would have much less tact than I think, as a body of gentlemen of intelligence, they possess; they would make arrangements to avoid that inconvenience.

3705. How would you advise them to make arrangements which would secure to them the earliest impressions, in preference to the public who were not subscribers to the Art Union?—I think if you or I chose to subscribe for 500, or a portion of the produce of the plate, and we were to go to the publisher, he would be exceedingly glad to receive the subscription; and if it were understood that the Art Union entertained such a project, perhaps there is no publisher

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publisher in London who would not be pleased to go to the Art Union and apprize them of it, and ensure that kind of sum.

3706. So that you think that the Art Union might make some arrangement with the printsellers, who are the middlemen between the engraver and the public, which would ensure to the subscribers of the Art Union the earliest and best impressions of the most popular plates circulated in the country?—I do; and I think the engravers would gain by that arrangement, inasmuch as they would have two sources of employment instead of one; and perhaps some few might speculate themselves by engraving plates on the chance of that support. At present, being dependent on the printsellers, their position is not so good as otherwise it would be.

3707. Mr. *Escott.*] Can you state any opinion as to the general effect which the Art Union has had on art; do you think it has had a beneficial or injurious effect on art?—It has had a good effect, by extending art as a source of pleasure.

3708. Do you think that art has made considerable progress in this country since the formation of the Art Union?—My mind cannot range over a sufficient quantity of data to answer the question; the progress of art is slow.

3709. Are you in the habit of attending the public exhibitions of pictures?—Yes.

3710. Do you think they have improved of late years?—Really, when I go to an exhibition and make an estimate of the *tout ensemble,* I find some things better and some things worse.

3711. Do you think the exhibition this year as good as any you ever saw?—I doubt whether it is; but my opinion is not worth a straw on that point.

3712. Can you give an opinion as to the effect the Art Union may have had on the immediate pecuniary interests of artists in the metropolis?—I have no doubt it has had a very beneficial influence.

3713. Do you think the continued suspension of its operations would cause distress among many of the artists?—Certainly, and it has done so, no doubt.

3714. Do you think it would have the effect of damping their future prospects?—Certainly, I have no doubt of it; and the operations of this Committee, with the fact of so many persons having so many pounds pent up, causing the people to be talking of art, must have a very beneficial influence in spreading art among the people, even the check it has received.

Mr. *Dominic Colnaghi,* called in; and Examined.

Mr. *D. Colnaghi.*

3715. ARE you acquainted with the Art Union of London?—I am.

3716. Have you watched its operations?—Not particularly.

3717. Sufficiently to judge of their effect upon art?—Yes.

3718. What is your opinion of their effect upon the arts of this country—I think they are calculated to do a great deal of good, and I have always thought so.

3719. Have you had particular opportunities of judging of their effects upon engravers?—That is the only point I am not decided about.

3720. What is your opinion on that point?—With regard to the electrotype, I am decided it can do no good to the engraver.

3721. What is your objection to the use of the electrotype?—That the engraver will lose by it; by having the power to take so many impressions off the same plate, the engraver must suffer in the long run.

3722. Do you think the electrotype is a more expensive mode of taking off a great number of impressions than retouching the plate?—It is a less expensive one; a person who has now just arrived from Germany has electrotyped a plate about 2 feet 10 inches, and he has offered to do one of the same size for me for five guineas.

3723. How many impressions will it take off without being injured?—One thousand impressions, he told me.

3724. Now, to take off a similar number of impressions after the usual number struck off from a plate, you require to retouch the plate more than once; is not that the case?—Certainly.

3725. How many impressions will it take off before it is required to be retouched?—That depends very often on the copper; sometimes one piece of

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copper is better than another; but I should think from 500 to 800 good impressions might be taken off a plate; sometimes more.

3726. After that you require to retouch it?—It requires retouching; it requires great care to be taken during the time of printing.

3727. What number of impressions can you take off after retouching the plate, without being required again to retouch it?—I suppose 400 or 500 more good impressions might be taken off.

3728. What is the expense attending the retouching of a plate of the size you have mentioned?—That would depend on circumstances; I should say from 70 to 150 guineas.

3729. So that the electrotype process is considerably cheaper in your mind, depending on the facts you have stated, than the retouching process?—A great deal cheaper.

3730. Is it inferior in point of excellence to the retouching process?—I am afraid it is not.

3731. Mr. *B. Wall.*] Do I understand you to say that the electrotype gets rid entirely of the retouching process?—Yes.

3732. Do you think that the electrotype is injurious?—I certainly think it is.

3733. Of the 1,000 impressions you have mentioned as being taken off by the electrotype, do you consider the last as good as the first?—No, certainly not.

3734. Would you be able to easily distinguish the early from the late impressions that were taken off by the electrotype?—I might very easily, I think.

3735. Does not the electrotype take the exact impression of the plate to which it is applied, and the value of the impression depend upon whether the plate be much or little used?—Of course.

3736. *Chairman.*] Were the last impressions of the electrotype very much inferior to the early ones?—Very inferior.

3737. Not more than in any ordinary copperplate of the same number?—Certainly.

3738. Does the electrotype wear out more rapidly than the original copperplate?—I have not sufficiently looked to it to ascertain that; I cannot say exactly, but I should think not.

3739. Are you acquainted with steel engraving?—A little.

3740. What is the maximum number of impressions which can, with any propriety, be taken from a steel plate?—Plates have taken off more than 20,000, and I have seen the 20,000th taken off, which has been very good indeed.

3741. Do you think that steel engraving, from having the same property as the electrotype, the power of greatly multiplying impressions, has influenced art in a manner similar to electrotype?—Certainly.

3742. Then the evil which has been complained of, in reference to the electrotype, has been suffered to a considerable degree already from steel engraving; is it not so?—Yes. Any designing publisher might have a plate engraved on steel or copper, and have it electrotyped, three times we will say; he might keep those plates; the first plate, proofs before the letters; then the second plate for proofs with letters; and the other plate for common impressions: he may take off copies *ad infinitum.* The value of early proofs would be entirely lost by that.

3743. Do printsellers employ the electrotype very generally at present?—No.

3744. Is it likely they will do so?—I do not think they will.

3745. Mr. *Ewart.*] Do you think it probable that printsellers will employ the electrotype themselves in time?—I can only speak for myself; I do not think I should ever employ it.

3746. *Chairman.*] On what ground do you object to the employment of the electrotype, when you do not object to the employment of steel engraving?—It seems to me that it is calculated to lower the value of our property; I speak rather from a feeling of interest.

3747. What has been the effect of art unions on the publishing trade; has it been injurious?—It has done a great deal of good to the publisher.

3748. In what way has it done good?—In every way. It has increased our business in framing, and brought us customers, and made people generally more acquainted with art.

3749. Within

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3749. Within your experience, you have not observed that the publishing trade has fallen off?—Certainly not; it has become greater.

3750. Even in reference to one guinea engravings?—I have not found it so myself.

3751. And you have had an opportunity, from extensive experience, of judging?—Yes.

3752. You are acquainted with the different retail printsellers in the country, are you not?—I have very little business in the country; I know very little about the country business; but I know, owing to the diffusion of art, business has been greatly increased.

3753. Do you think it a natural result, from a person having got one engraving, that he should be inclined to get another?—I have perceived that continually; every day it occurs; and I think the more you diffuse amongst the people a greater number of impressions, or a greater number of engravings, the knowledge of art, and more particularly the printselling trade, must improve and extend itself; still I do not know what to say about the electrotype.

3754. Putting the electrotype out of the question, you think this diffusion of engravings is advantageous to the printselling as well as to the engraving profession?—I do.

3755. Mr. *B. Wall.*] Do you consider the engravings issued by the Art Union of London creditable to them as a society?—I think they are.

3756. Are there any which you would safely recommend an amateur to put in his portfolio?—What the Art Union are going to publish now I can perfectly recommend.

3757. Are there any of those they have published that you can state as having been conducive to the progress of high art in engraving?—I cannot say they have been conducive to the progress of high art, but they have done good to art generally.

3758. Are you aware of many having been in the market?—I am.

3759. Can you state whether, when they have been in the market, they have borne a lower price than that at which they were originally issued to the subscribers?—Some of them have borne a higher price.

3760. Will you state those that have borne a high price?—The Girl at the Well, by Mr. Ryall; and the Tired Huntsman, after C. Landseer.

3761. Mr. *Ewart.*] That is by the Dublin Art Union, is it not?—Yes; the first.

3762. *Chairman.*] Were you in any way connected with the plan or the project in contemplation some time ago of establishing a national art union for England?—It was proposed to me to join it at the time, but I would not have anything to do with it.

3763. On what ground did you object to it?—It was an art union which was to bring profit to the persons who projected it, and I had a great objection to that.

3764. Then it was on a totally different basis from the Art Union of London?—Totally different.

3765. What do you think of a plan which has been suggested to the Committee, that a certain number of prizes should be given in the same way as are now given on the condition of their being applied to the purchase of paintings, and that the prizeholders should be required to employ them in the purchase of engravings; they being, at the same time, allowed to choose from any of the best collections of the country; would you approve of that arrangement?—Yes, joined to a committee to buy the pictures themselves. Some eight or ten years since I was the cause of establishing the first Art Union; it was established at my house; it was managed by a committee of gentlemen, who bought the pictures, but it fell to the ground on that account I am afraid.

3766. You still retain the opinion that that system is a preferable one to that now in action?—Certainly.

3767. What is the reason you prefer it to the other?—We should get pictures of a certain value; we should be almost sure to get pictures of talent.

3768. Do you apprehend that under the present system a choice is likely to be made of inferior productions?—Very often it must be the case.

3769. And that that would be obviated by a committee of selection?—I should think it would.

3770. After your experience of the working of the present Art Union, you still retain that opinion?—I certainly do.

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3771. Are you acquainted with the Dublin Art Union?—I know a little about it.

3772. Does that confirm or not the impression which you entertain of the superiority of a committee of selection over the other course of leaving the choice to the prizeholder?—I have never seen an exhibition of the pictures that have been selected there, but from what I hear, I think it does.

3773. Mr. *Ewart.*] Do you think there is much weight in the observation that allowing a prizeholder to choose for himself, exercises the judgment of the public in works of art, and familiarises him with art?—Yes, but it will be a long time before good can come from it.

3774. What do you think of the plan of having the committee of taste appointed by an art union, with a power on the part of the prizeholder to resort to that committee to assist his judgment if he thinks proper, not restricting him, but giving him the liberty to do so?—That would be a very good thing; the second best thing. But I like my own plan of the committee best.

3775. Mr. *Escott.*] If he distrusts his own judgment, is he not, under the present system, always able to consult some friend, and take the advice of some artist?—Certainly.

3776. Supposing he does not distrust his own judgment, do you think he would ever be satisfied with any selection but his own; do you think he will be satisfied with any other selection than his own, supposing he fancied he was a man of taste?—Decidedly not.

3777. Do you think that the result of selection by any but the prizeholder would lead to some dissatisfaction?—Yes, there would be some dissatisfaction.

3778. You said you thought the operation of art unions had certainly benefited publishers; do you think it has also benefited engravers?—It has to a certain point.

3779. It is not your opinion, then, that engravers have been materially injured by art unions?—Not up to the present moment; but I think if the electrotype process is allowed to go on it will injure them.

3780. Up to the present moment you think it has not?—I think not.

3781. What effect do you think it has had on the interests of painters?—It has certainly done good to the painters.

3782. Has it done injury to any class of painters?—No. It has done harm in one way, namely, by bringing up a certain class of men who never would have been painters but for the art unions.

3783. *Chairman.*] But in the progress of the arts, do you not expect that there will be employment in various departments for the artists which the art unions have produced?—Yes.

3784. Especially in the impulse which is now given, or likely to be given, to art in various departments, arising, as in Germany, from the encouragement given by the Government?—Yes.

3785. So that you do not consider that extraordinary encouragement of artists by art unions as likely to prove of injury at the present moment?—Certainly not.

3786. Mr. *Escott.*] Do you not think it would be a great injury to many artists to have been encouraged by the art unions, if the suspension of those societies should be continued?—It will certainly do harm to many artists.

3787. Mr. *Ewart.*] Can you confirm the evidence given by former print-sellers, that the taste for engravings of a higher style of art is increased in the universities, and generally in the country?—Certainly.

3788. Mr. *Escott.*] Can you trace any improvement in art to the operations of the art unions?—I can trace a great love for it among the people generally.

3789. Are you accustomed to see the public exhibitions of pictures in the metropolis?—I generally go once or twice in the season.

3790. Have you been this year?—Yes.

3791. Do you think the exhibitions this year are better or worse than former ones you have seen?—They are much the same as those of last year.

3792. Do you think you have seen as good exhibitions before any art union was established?—Yes.

3793. Do you mean that observation to apply to all the exhibitions, or only to the one of the Royal Academy?—I was thinking of the Royal Academy at the time.

3794. Can

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3794. Can you mention any public exhibition which you think has manifested an improvement in art of late years?—The Second Water Colour Exhibition, I should say, has improved greatly during the last few years; I mean the one in Pall Mall.

3795. What I wanted to know was, whether you could derive from any of these exhibitions evidence that art in general had improved in the course of the last few years?—I think there is an improvement in art, because there are less portraits than there used to be, and I attribute that to the art unions.

3796. *Chairman.*] In what particular class of engraving are you principally engaged?—I am no longer a publisher; I have left off publishing for some years.

3797. Then you act merely as a printseller?—Yes.

3798. What class of engravings do you generally sell in this country?—Generally the finest engravings of English and foreign artists, and the old masters; that is principally my business at the present moment.

3799. For what class of engraving is there the greatest demand in this country?—The fine engravings after the old masters, by the Italian and French engravers.

3800. What is your experience with reference to other printsellers; do they sell equally well works of that description?—I know very little about what other printsellers do.

3801. Do you think the demand for works of ancient art, or engravings from works of the earlier schools, is much on the increase in England?—There is greater taste at the moment for works of the old masters than any other class.

3802. Very few such have been engraved in England by English engravers?—Very few.

3803. From the productions of Raphael and Michael Angelo, and other great Italian masters?—Not many.

3804. Has the demand for such engravings much increased of late years?—Very much.

3805. Are there not very few of those subjects engraved by English engravers?—Very few indeed.

3806. To what do you attribute that circumstance?—I have never been able to account for it, except it be to the want of public honour to elevate the art of engraving, and place it on the footing which it occupies in foreign countries.

3807. Does it arise from the taste of the public?—I think not.

3808. The public purchase works of that kind when they come from other countries, do they not?—Always.

3809. Mr. *Ewart.*] Is every facility given to the English engraver to make engravings from the works of the greatest artists at the National Gallery, the Cartoons at Hampton-court Palace, and other public collections in this country?—I believe there is.

Mr. *William Finden,* called in; and Examined.

Mr. *W. Finden.*

3810. *Chairman.*] YOU are acquainted with the Art Union of London?—I am.

3811. Are you acquainted with the nature of its constitution?—Only from its advertisements and the working of it, which I have observed as any other person may have observed it.

3812. What is your opinion of the effect of art unions on engraving?—So far as it has gone, it certainly has not aided the course of engraving at all; but I think it may be made the means of raising the art to as great a pitch as it could be in this or any other country.

3813. Do you think it has done any injury to engraving?—Not to the present moment; I think, as it at present stands, it has neither done injury nor good.

3814. What do you think has been the cause of its not having done good to engraving?—Inasmuch as they have employed electrotype; that, in my estimation, has been the cause of its not doing good at all.

3815. The electrotype has only been used of late?—Yes.

3816. Then previous to that period, what was the nature of its operation on engraving?

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engraving?—I think they choose in the first instance bad subjects, and (if I may use the term) they have not employed the best artists.

3817. What is your objection to the electrotype process?—By multiplying the impressions to such an extent as to make them too common, and bringing thereby the impressions into disrepute; for anything that becomes common is not valued. If we could pave the street with diamonds they would not be estimated of the value they are now.

3818. The general progress of art is greatly dependent on the sympathy of the public in art; is not that the case?—Clearly.

3819. And that sympathy cannot be easily created without making the public acquainted with the works of art?—They must be made acquainted with it, certainly; but to make them acquainted with it to a surfeit, I think, would do injury; for instance, if you multiplied one plate to any extent, *ad infinitum*, instead of aiding the cause of the plate it would retard it.

3820. Would you say that engravings of a great work, such as the Transfiguration, could be too greatly multiplied or diffused through the country?—Yes, I should say so, by the multiplication of the electrotype.

3821. Would it not be advisable that any person who was at all interested in art should be made acquainted, through good engravings, with the Transfiguration, or any other similar work?—They would become acquainted with it, certainly, but I doubt very much whether the estimation of those impressions would continue, and at the high price.

3822. Mr. *B. Wall.*] Is not that an indication of a depraved taste, not liking what is really good?—It is human nature; we cannot reverse that, I am afraid; we estimate that which is rare.

3823. *Chairman.*] Then were the electrotype process not used, and the number of engravings restricted, you think it would be a benefit to art?—A very great benefit indeed; and I have been the means of bringing the question before the Art Union.

3824. What is the maximum number of impressions you think should be struck off?—I think no more should be taken off any plate than would do credit both to the painter and engraver.

3825. What would you say the number ought to be?—It varies according to the engraving and subject. A dark subject would not render so many as a light one.

3826. Do you think it would be an advisable course to give commissions to more than one engraver, and to restrict the number of engravings of each plate?—Certainly.

3827. That would be considerably more expensive, would it not?—No doubt it would.

3828. Do you think such expense would be well applied?—No question about it, inasmuch as I should say a person would be more likely to subscribe, having a certainty of an estimable print.

3829. What should you say is the average amount given to an engraver for the execution of a good work?—It varies according to the subject.

3830. Six or seven hundred pounds?—It varies from that to 1,100*l.*, 1,500*l.*, or 1,800*l.*

3831. A large number of subscriptions would be required to defray so considerable an expense?—Yes.

3832. And consequently, if the distribution of an engraving to each individual member were requisite, it would require a number of impressions in order to keep up such a system?—There might be the same number of impressions given to the public as now.

3833. What number would you suggest as the proper number of engravers to be employed for an art union to be composed of 20,000 members, presupposing that each subscriber should at least have one engraving?—Certainly there should not be less than ten do that; but then I should say, if you employ mezzotint as one of the means, that being of necessity engraved on steel, it would render a greater number of impressions than line, because a line engraving, being engraved on copper, would render fewer impressions than an engraving on steel.

3834. If such a course were adopted, you do not think any opposition would exist on the part of engravers to such a system?—They would support it.

3835. What

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3835. What is your experience of the operation of art unions on printsellers?—Up to the present moment, I should apprehend they could not have operated injuriously to them.

3836. On what ground?—Because there have been so few published. I should say, if the electrotype was extensively used, it would be injurious, as it would in the end bring down all engravings to the maximum of a guinea.

3837. That would only refer to engravings distributed by the art unions?—It would affect all engravings eventually.

3838. Why so?—Because the publishing a plate of a given size for a guinea by the art unions, would render the public so used to that price, that they would look with jealousy at an increased price.

3839. Would not the public, as in other cases, be guided by the superior excellence of the work, without reference to its price?—I doubt very much, unless a long series of years intervened, whether the cultivation of the public intellect would enable the public to distinguish between them.

3840. Do you think the public is solely guided by the wish to possess a guinea print, without reference to the subject or the excellence of its execution?—I am afraid at this moment too many are so.

3841. If they did not subscribe that one guinea to the Art Union with the hope of getting a print and the chance of a picture, do you think they would necessarily apply it in the purchase of some other engraving?—Not of necessity. I think the Art Union has created a love for art, and that in the end the arts generally will be benefited; and I think the printsellers eventually will be benefited, but not for very many years.

3842. Is it not an usual consequence of a person purchasing one engraving, that he purchases, or feels anxious to purchase another?—Clearly so; it inoculates him with a taste for it.

3843. And that the result is likely to be, that money which is now applied in subscribing to art unions, and encouraging the distribution of their prints, may ultimately lead to other sums being applied to the purchase of other engravings from printsellers?—I have no doubt they would look with extreme jealousy at any increased price.

3844. It can only affect engravings to the value of one guinea; all above that being beyond its reach?—Yes, but they would look with extreme jealousy at an increased price, being so accustomed to the guinea print.

3845. Is there not a large portion of the public who purchase engravings, altogether induced by the nature of the engraving, its rarity, and its execution, without reference to whether the price be one guinea or two guineas?—At this moment its rarity chiefly guides them.

3846. Mr. *B. Wall.*] Are you aware of an engraving executed by Mr. Robinson, after a picture of Murillo?—Yes.

3847. That sells for 12*s.* I think?—I am not aware of the price it sells for.

3848. Is it a first-rate engraving?—Yes.

3849. So that there may be engravings of great value which are in the market sold for less than 20*s.*?—There are various causes. The subject may not meet the public taste. A pretty face guides them in many instances.

3850. *Chairman.*] Do you think the public taste is improving?—No doubt.

3851. In what particular do you say that improvement is visible?—I think in subjects of invention; they are more capable of estimating them.

3852. You think the public select with more discrimination now than they did formerly?—Decidedly.

3853. And now choose subjects of high art, whilst formerly they preferred subjects from familiar life?—They are very much better educated, and more able to appreciate works of high art.

3854. Mr. *Escott.*] When you say that the public taste is improved, do you mean that the purchase of them has increased?—I have no doubt of it.

3855. You think there are, in point of fact, more purchasers of superior works of art?—Yes.

3856. Is that all you mean when you say you think the public taste is improved?—No; I should say it has improved so much that what they would have been content with 20 years ago, they now throw aside.

3857. Do you mean that a taste and knowledge of these matters has descended to a poorer class of people?—I think a love of art has been disseminated by the Art Union to a much greater degree than before.

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3858. *Chairman.*] Is there a greater number of publishers and printsellers now than there were five or six years ago?—I do not think there is any increase in the number.

3859. Mr. *R. Colborne.*] You think there is a larger sum laid out in the purchase of works of art?—It is quadrupled, I should say.

3860. Mr. *B. Wall.*] That is indicated by the number of subscribers to the Art Union?—Yes, in all branches.

3861. *Chairman.*] Are there not many engravings introduced from the Continent; for instance, from France and Germany?—Yes.

3862. What effect has that upon engravers in England?—I am afraid there is a love for anything foreign, and that has been in some measure injurious to engravers here. Not that I can blame them for it, because those that have been introduced are fine works of art; but they have been purchased not only from being of foreign origin, for we know in fact those that have been introduced here are only of the finest class of impressions, and consequently bear the high price which they do. The practice abroad is to take no more proofs than a very small number; that is universally known and acknowledged, and consequently the moment a proof arrives here from any plate it is bought up with avidity; no price is too great for it, because the established reputation of the publisher abroad is much more firmly seated than our present ones. They have gone injuriously to their own interests to work; they have multiplied impressions to such an extent, that no confidence is placed in them.

3863. *Chairman.*] Particularly in their proofs?—Yes.

3864. Many of the engravings also, after a certain time, have risen considerably in the market?—Yes; and so have the English ones, if it is once known that the engraving is limited to a certain number.

3865. Do you attribute that love for foreign production to the nature of the subjects generally adopted?—I do not imagine so.

3866. Is not the greater number of their engravings from subjects of high historical or religious art?—Religious art seems to prevail in the greater part of Germany.

3867. Not so much in France?—Yes, in France also.

3868. Do you think it has done this much good to the public taste in this country, that it has directed attention to that branch of art?—No doubt of it.

3869. And that ultimately that branch of art having met the encouragement of the public, will be an inducement to engravers also to cultivate it?—I have no doubt of it.

3870. And that that will produce, on engraving generally, the most beneficial effect?—There is no question about it.

3871. You are aware that the Art Union has distributed, in the last year, compositions in outlines?—Yes.

3872. Do you consider that arrangement beneficial?—A very great benefit indeed. Anything that will tend to make the people acquainted with art, in whatever form, will do good.

3873. It cannot militate in any way against the interests of engravers?—On the contrary, it would aid the cause. In point of fact, anything that would create a love of art, and discriminate a knowledge of it, would benefit all classes of artists, whether painter or engraver.

3874. Mr. *Escott.*] Do you think the importation of foreign engravings at a low duty would be prejudicial to art?—I do not imagine that it would at all; at any rate not high art.

3875. Do you think it would be rather beneficial, supposing the productions imported were of a superior quality?—Yes; it may affect the common market in lower prints, but not those of high art.

3876. *Chairman.*] Are there many engravings introduced from France of an inferior character?—Not very many.

3877. The lithographs which come from Germany and France are principally subjects connected with high art?—Just so.

3878. Either partial studies, or entire engravings from the works of great masters?—Yes; they are very fine in themselves.

3879. Has the attention of the engravers of this country of late years been directed more to drawing than was formerly the case?—I should say they were getting more alive to it now than they were in my early time; but unfortunately the education of engravers has been neglected.

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3880. Would you not say that this was in some degree the cause why engravers in this country have not been in the habit of addressing their talent to the illustration of high art?—I think the original reason was the low estimation in which engravers were held.

3881. That is not the case on the Continent?—Certainly not; engravers on the Continent bear a high rank; they are estimated more highly than here; in fact, we walk about the streets with a badge literally on our backs as engravers, and engravers are looked upon only as mere mechanics.

3882. To what do you attribute that?—To the action of the Royal Academy, and we trace the whole of the origin of our disgrace to the low estimation in which we are held; and the consequence is that art itself has suffered by the action of the Academy.

3883. Mr. *R. Colborne.*] By whom are you looked upon in that light?—By all classes. The painters themselves look on the engravers only as mechanics.

3884. Mr. *B. Wall.*] When you say you attribute that to the influence of the Academy, do you think that was not the case prior to the year 1769?—It was not so, because there was not then that line of demarcation.

3885. Is that a well-attested fact?—Certainly; this is the only Academy in Europe where engravers are excluded.

3886. *Chairman.*] Do you attribute the non-cultivation of high art among engravers principally to that circumstance?—Decidedly; there is no point of ambition at all to aid them.

3887. Removing that restriction you think would be a benefit to the painter, in enabling the engraver to render not only a fair, but a close and characteristic representation of his work?—No doubt of it.

3888. And so far benefit all branches, as well as that of the engraver?—Unquestionably.

Veneris, 19° die Julii, 1844.

MEMBERS PRESENT.

Mr. R. Colborne.	Mr. M'Geachy.
Mr. Escott.	Mr. B. Wall.
Mr. Ewart.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

Mr. *Edward Finden,* called in; and Examined.

Mr. *E. Finden.*

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3889. *Chairman.*] DID you hear the evidence of the preceding witness, Mr. Finden?—I did.

3890. Were there any points in that evidence with which you agreed or disagreed; if so, will you be pleased to state to the Committee what they are?—There is nothing material that I differ in; I cannot call to mind anything at this moment.

3891. You confirm then the evidence which has been given, with reference to the operation generally of the Art Union of London on engraving, and on engravers?—I do not mean to say that I approve entirely of the operation of the Art Union of London, or of either of them; I think it is a thing calculated to do a great deal of good, but at present, although it undoubtedly has done a great deal of good for artists, I have great doubt whether it has done much good for art, if any. I think, with alterations, it is calculated to do a great deal of good to both.

3892. Mr. *Ewart.*] What alterations would you suggest?—I am not prepared to say what alterations I would suggest; I think, for instance, it is too exclusive; that classes of artists are entirely left out, such as portrait painters, and sculptors.

3893. *Chairman.*] Have you seen the last prospectus, or report, of the Art Union Society?—I have not.

3894. In that report, it is proposed to distribute bronze casts, from some of the best English works of sculpture of the present day; do you think that would in some degree obviate the objection you have just made, grounded on the exclusion which exists as to sculptors?—To a certain extent it would.

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3895. You are aware that works in marble are very expensive in this country?—Yes.

3896. And consequently, that it will require no inconsiderable amount of funds, to purchase even one statue of any degree of excellence?—I am alluding more particularly to busts. I should propose that the holders of a certain number of prizes should have the option of either having their portrait taken in oil, or in marble, or to select a picture.

3897. Then you would make a difference in the arrangements of the society in reference to sculpture, in allowing them to choose the artist after they had got the prize?—Yes, I think they should.

3898. Would not that in a great degree follow from the proposition you have made to encourage the execution of busts?—It would.

3899. Mr. *B. Wall.*] And, as I understand you, to choose themselves, or their friends, the subjects?—To choose themselves the artist, not the subject. I am proposing that a certain number of the prizes should be optional to the parties holding them; that they might select having their portrait, or any of their immediate family, taken either in oil or as a bust. It appears to me at present that the plan is too exclusive.

3900. *Chairman.*] Why restrict it to their family; might not many wish to have the portrait of some eminent and distinguished statesman, poet, or scientific person executed, as well as that of members of their own families?—They might.

3901. Would you then be disposed to exclude such subjects?—I did so, but on consideration I think perhaps it would be better to leave it open.

3902. Mr. *Ewart.*] Do you not think there is quite a sufficient tendency to portrait painting as it is in this country, without giving to it any encouragement from a public institution?—I do not think there is.

3903. Do not you think, with regard to family portraits, that is a question between the family and the artist, and not a subject to which funds raised by a large body of the public should be devoted?—The advantage that I conceive, if the portrait painters were included, would be not only the getting employment to do that portrait, but it is frequently the case that one portrait leads to the doing of many. I have had no conversation with the portrait painters, and have no interest in speaking for them, but I feel it justice, when asked my opinion, to state what I think is the injustice done if they are shut out.

3904. Are you not aware the professed object of the Art Union is to encourage a higher class of art, and do you not think that to devote their funds to portrait painting would be a dereliction of that duty?—By no means. Who was the founder of the Royal Academy but our great portrait painter, Sir Joshua Reynolds? Sir Thomas Lawrence was the president. Also portrait painting cannot be looked at as anything less than the highest class of art.

3905. *Chairman.*] Is not that contrary to the general opinion?—I think not; where there is the greatest difficulty in acquiring an art, so much the greater is the merit when it is acquired.

3906. You would not rank portrait painting with high historical or religious?—I do with regard to the difficulty, because so few excel in it.

3907. Mr. *Ewart.*] Is difficulty a sufficient test; does there not enter into the consideration of higher branches of art, whether poetry, painting, sculpture, or even music, something more of the ideal and less of the imitative than that which enters into the portrait; is not that the characteristic of the higher branches of art, whatever the subject?—I believe it is generally considered so.

3908. Did not Sir Joshua Reynolds, in his lectures, lay down that the historical or religious branch of art is the highest; is not that the tendency of his lectures?—As far as I recollect, I believe it is; but he might have a delicacy in treating much on portrait painting.

3909. *Chairman.*] Is not the general opinion in this country, among artists at least, that portrait painting has been more than duly encouraged in England, to the exclusion of other branches of art?—I am not aware that it is; at the same time, as Government is about (if I may use the expression) to do justice to artists in giving them encouragement, I do not think they would do justice in leaving out any branch of art.

3910. Mr. *B. Wall.*] You would give an option to the public?—Yes; not to the whole of the prizes, but only a certain number of the prizes they might hold.

3911. *Chairman.*]

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3911. *Chairman.*] You would not extend that arrangement then to other paintings, that is to say, you would not allow the prizeholder to apply his money in the execution of such works as would be most agreeable to him?—No, only a certain portion of the prizes; perhaps one-sixth of them; it should be optional to the party that held them, either to have a portrait taken in oil or as a bust, and, if they desire it, to have the option of choosing any other work of art.

3912. Mr. *Escott.*] Do not you think a very large proportion of them indeed would have their portrait taken?—I propose a limit.

3913. Mr. *Ewart.*] Would you in the same way divide the funds into different sections for the encouragement of the arts, such, for instance, as a certain number of pictures, historical; a certain number of landscapes, a certain number of portraits; or would you confine it simply to portraits?—I should confine it entirely to portraits.

3914. Mr. *B. Wall.*] Taking the number of subscribers at its present amount, what number of subscribers would giving the choice to one-sixth amount to?—I am not prepared to answer that question, inasmuch as I do not know exactly the proportion of the funds that are appropriated.

3915. Mr. *Ewart.*] Are you aware of any foreign art union which adopts the principle you suggest, of encouraging portrait painting?—I am not; nor did I ever hear the idea emanate from any one.

3916. Is there any art union in England, Ireland or Scotland, that adopts that course?—I am not aware that there is; but still that is my feeling.

3917. *Chairman.*] With regard to sculpture, you would adopt the same arrangement?—As far as busts.

3918. But you would not encourage any other branch of sculpture than busts?—No, on account of the expense.

3919. Do not you think that the important point to encourage in sculpture, is the composition of drawing more than the actual working of the marble?—Certainly; everything depends on the composition.

3920. Do not you think that portion of the art might be encouraged by prizes for casts or for models in *terra cotta*?—Yes, in every branch, if the funds would permit it.

3921. For both, in marble and in model?—Yes.

3922. If the fund be limited you think the encouragement of good productions in model would be no small encouragement of the art?—As it regards sculpture, my first proposition was that the sculptor should be encouraged only as far as busts, in consequence of the great expense of extending it beyond that, as is usually the case; you can scarcely get any work of art under 100 guineas, whereas you might get a bust for 50, or perhaps for less.

3923. Mr. *B. Wall.*] And a portrait for 25?—Yes; that would be in the discretion of the Art Union.

3924. *Chairman.*] In some of the foreign art unions the Committee understand that it is not unusual to make presents to public institutions of works of art; do you think the adoption of that plan would be an improvement in the present system of art unions?—I think it would.

3925. Mr. *Ewart.*] Have you been the publisher of any works, such as a gallery of portraits, or any works of that sort?—I have; there is one of the "Female Aristocracy," and also of the "Gallery of British Art."

3926. *Chairman.*] Do you think the Art Union of London has operated beneficially on engraving?—I think it has had a very little effect one way or the other at present.

3927. Do you not think it is a matter of importance that a large portion of the community, such as may be comprised within the number of subscribers to art unions, should be made in some degree familiar with art by the distribution of good engravings?—Decidedly.

3928. And is not that the tendency of art unions, especially one so successful as the London Art Union?—Certainly.

3929. And consequently there is in the arrangement adopted by the Art Union a pledge or guarantee of improvement of public taste, if properly managed?—There is no doubt that it will have that effect very greatly.

3930. Mr. *B. Wall.*] Do you think the distribution of engravings, as at present adopted by the Art Union, beneficial to the art of engraving and to the

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progress of high art?—It has had a tendency certainly to benefit the engravers; but I doubt much whether it has had any tendency to improve the art itself.

3931. Could you suggest any alteration which would have the effect of making it more conducive to the progress of art?—Only to employ the best hands, and to publish none but what were really thought to be very successful.

3932. Do you agree in opinion with those of your profession who have hitherto been examined, in recommending that more than one plate should be distributed among the subscribers?—I should certainly recommend more than one plate.

3933. I mean plates engraved of different subjects?—Yes.

3934. Mr. *Ewart.*] So as not to make the plate too common, or to destroy the beauty of the engraving?—You are now alluding to the electrotype?

3935. Yes.—I do not see how the Art Union could well do without the electrotype.

3936. Even supposing there were several subjects in engraving?—Rather than the plate should be distressed, I should advise that only 1,000 should be taken off, because a copper-plate, in my opinion, will not produce more than 500 good impressions, to do the artist's fame justice.

3937. Mr. *B. Wall.*] After all, time will best test the merit of that discovery, and if the impressions taken off by the electrotype are proved to be inferior, of course they will fall very much in the market?—Yes; but at present the Art Union prints have been very little in the market, comparatively speaking.

3938. Mr. *Ewart.*] What is your opinion of the value of those prints?—That entirely depends on the subject; I do not consider they are of much less value than what they were issued at.

3939. Mr. *B. Wall.*] Are there any in the trade of a higher value than the value put upon them by the Art Union itself?—I am not aware that there are.

3940. If they were engravings of great merit, would not that be the natural consequence from their being limited to the subscribers, and not generally met with in the trade?—I think it would.

3941. Mr. *Ewart.*] Have you ever heard of the Art Union engravings being sold for 2*s.* 6*d.* or a shilling?—I have heard of it, but I do not believe it; I have heard of their being sold at stalls at the corner of the streets, but I do not believe it.

3942. *Chairman.*] Such a circumstance as that must necessarily have come to your knowledge?—I should say it would.

3943. You have seen, I dare say, the compositions in outline which have been lately circulated or distributed by the Art Union of London?—I have.

3944. What is your opinion of their merit?—I think they are exceedingly well.

3945. Do you think that such a distribution annually of compositions of merit would be beneficial to art?—Certainly.

3946. It would be no injury to any branch now existing, would it?—Certainly not.

3947. Nor do you think it would be of any injury to publishers?—Are you speaking generally of the printsellers?

3948. Yes.—I cannot conceive that it would benefit them. They are a class of men who certainly ought to be encouraged, although I am not very partial to them; but they are a very useful set of men, both for artists and art.

3949. Do you address your answer to the distribution of all kinds of engraving by the Art Union, or singly to the distribution of compositions in outline?—I am addressing myself to the Art Union; to the distribution generally.

3950. Mr. *B. Wall.*] Did you hear the evidence given by Mr. Ryall the other day?—I did not.

3951. Are you aware of the mode of engraving introduced by him, uniting the chalk mezzotinto and line?—I have heard that such was his statement, taking the credit of being the first to introduce it.

3952. It is not your opinion?—Decidedly not.

3953. Is it your notion that it is a recent discovery, or that it has been practised some years?—I think, to a certain extent, it has been practised many years. Mr. Ryall is not in the least entitled to any credit whatever.

3954. As long ago as the time of Mr. Erlom, 50 years ago?—Mr. Erlom, to a certain

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a certain extent, introduced it. He could not have produced those beautiful things unless he had.

3955. So that if it had been a discovery of any great merit, the probability is, it would have been followed up in the years that succeeded the time of Mr. Erlom?—It has been followed by almost every mezzotinto engraver more or less.

3956. *Chairman.*] You are aware there is greater facility in obtaining a large number of impressions from steel plates than from copper plates?—Certainly.

3957. Do you object to the substitution of steel plates to copper plates by art unions?—I should approve of the substitution of steel plates to copper plates. The great objection is on account of the difficulty, and the objection that many engravers have to working on steel.

3958. Mr. *B. Wall.*] Has the steel any recommendation over the copper, except its power of multiplying impressions?—I think a better plate can be executed on steel than on copper.

3959. And yet, as an amateur, you would say that all the old engravings, which were uniformly taken from copper plates, are very superior to those which are now taken from steel, would you not?—Still my opinion is, that as good plates, if not better, can be done on steel.

3960. Do you ground that upon your knowledge of engraving, and can you mention to the Committee any steel engravings which can, to any degree, rank with the copper engravings of old?—I think I can.

3961. Will you have the kindness to do so?—First of all, speaking of line engraving, which is my particular part of the profession, there have been very few large plates engraved in line on steel; but I will instance small plates, as far as the best of the annuals; I think they are very superior to any that were done previously on copper.

3962. Why is it that no large engravings have been engraved on steel plates, if steel is preferable to copper?—On account of the great time that it takes to execute it; it will take, perhaps, three times as long. For instance, a plate that would take only a twelvemonth on copper, would take perhaps three years on steel.

3963. Your general calculation is, is it not, that about five times the number could be struck off from steel, that can be struck off from copper plates?—More than that; 20 times.

3964. A great deal has been said in the course of the examination of different gentlemen, connected with the art of engraving, with regard to their having many assistants, stating that some were employed to do the sky, and some the water, and some the drapery, and so on; will you have the kindness to state what your impressions are on that subject, and how far the representations given to the Committee, of the engravers themselves doing very little, and the assistants doing a great deal, is correct?—I mean to say this, that some of the best plates have been produced where there has been a variety of hands upon them. There are many that excel in the execution of landscapes, ruling of skies, and various departments; and when all combine together, and those assistants are selected by a judicious person, and then the plate finished by himself, I am of opinion they have made the best plates. I could instance many, which I do not think it would be right to do, where great assistance has been had, and the parties have had the entire credit of doing the whole themselves.

3965. Is it not a fact, that in the autobiography of Mr. Raimbach, it is stated that his plates were all done without assistance?—I believe they were, principally; and it was almost an exception.

3966. Has not that also been the habit of Mr. Golding, Mr. Watt, Mr. Robinson, and Mr. Doo?—Each of those men, to a certain extent, have had assistance; there is scarcely an engraver but what has assistance.

3967. Has not that assistance been mere cutting in of dark drapery, and so on, and in preparing the different features of the engraving?—I do not think it matters what portion of the plate they have had that assistance in; we are speaking now of assistance generally had in plates, and that assistance has been generally used from the parties not feeling themselves so competent to do it as others.

3968. Do you not think it is going too far, and leaving a wrong impression on the minds of the Committee, if it is supposed that the duty of a first-rate engraver generally is only that of finishing, and not really the working his own plate?

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plate?—I think that if the engravers were entirely confined to the doing the whole themselves, you would not only have much fewer plates done, but you would not have them done so well, unless there was a combination of talent.

3969. *Chairman.*] It has been stated in evidence to the Committee, that publishers have principally suffered in that branch of their trade which is concerned with the publication of engravings of the price of one guinea and lower; has any such circumstance struck you in your communication with publishers?—Not as far as regards the Art Union of London with their prints; but with one or two other art unions, where miscellaneous prints were sold, it certainly has, from what I have heard and seen, affected the sale of prints from the publisher.

3970. Do you think that in some degree might be obviated, by prizes being distributed in money for the purchase of engravings, in the same way as they are now given, for the purchase of paintings, and allowing the prizeholder to select engravings of his own choice from the collections of publishers?—I think that would obviate it to a great extent.

3971. Do you think that such arrangement would not be liable to abuses, to a certain degree?—It might, possibly.

3972. Would it be an equal encouragement to the engraver with the plan now adopted of giving commissions to engravers?—There would be a great demand, consequently there would be, in proportion, a great encouragement to engravers.

3973. It might so happen, however, that the prizeholder might select not from engravings of the present day, but from engravings that had been executed many years ago, and that would not operate on existing art; is not that the case?—Just so.

3974. So that it would not probably be so great an encouragement to the living artist as the system now in action?—There would be an evil attending that, certainly; because the printsellers would endeavour to get rid of their back stock, and in that respect it would injure the living artists materially.

3975. Have you ever heard it stated that our engravings do not bear so high a price on the Continent as they otherwise would from the impression that many of our printsellers have struck off a greater number of impressions as proofs than they would be justified in doing, from the state of the plate?—I have heard as much, and I believe it to be correct, that our publishers take off, not only too many proofs, but too many impressions altogether from the plate.

3976. It is in the choice of the publishers to decide what subjects are to be engraved by the engravers of the country, is it not?—Generally so.

3977. They are therefore in a great degree the controllers of the public taste, in the matter of engraving?—Certainly.

3978. And decide in no inconsiderable manner the encouragement which is to be given to engravers?—Yes.

3979. Has the attention of publishers been directed as much as it ought to be to subjects of high art?—I think they have looked upon it entirely as a commercial speculation; they have not studied that which tends to the credit of the arts so much as they have to what would produce them the greatest profit.

3980. And been guided by the taste, whatever it may be, of the public at the time?—Yes.

3981. And not endeavoured to control and direct it to something better?—By no means.

3982. In the apprehension, probably, that they would incur a commercial loss by such an experiment?—Exactly; the most inferior things, I think, have been the most successful, generally speaking.

3983. That is not so much the case on the Continent?—It is not.

3984. Do you think that the public taste is not at this moment in a course of improvement, from probably the introduction of continental works amongst us?—To a certain extent it has improved the taste in this country.

3985. And that if sufficient opportunity were given to the public by publishers, that disposition to improve their taste might be considerably advanced?—Certainly.

3986. Do you think that ultimately, if the public taste were so improved, the publishers, even in a pecuniary point of view, might considerably gain?—I think they might.

3987. And

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3987. And that it therefore evinces an ignorance, even of their pecuniary interest, thus to stand in the way of improvement of high art?—Certainly.

3988. Have you observed the manner in which the prizes have been distributed by the Art Union of London, and the mode in which the money has been generally applied?—In a general way, I have.

3989. Do you think it a beneficial arrangement to the public or to the artist, that individuals should be allowed to choose themselves, or do you prefer the system adopted in Dublin, of a committee of selection choosing the works, and then distributing them to the prizeholders?—I prefer the system of the Art Union of London; and in the event of the prizeholders being at a loss to choose themselves, then to apply to the committee, and I should think they ought to be bound to give their assistance.

3990. What would you think of this arrangement: the committee to select a certain number of paintings, expressing their opinion that they were the best, but at the same time not requiring that the prizeholders should necessarily select from that collection?—I think that would be a very good plan.

3991. Have you any suggestions to offer to the Committee for the improvement of art unions?—One thing I should recommend, with regard to the electrotype, that where a plate is electrotyped, and that plate requires to be repaired, it should only be done by the engraver himself, or under his immediate direction, because otherwise, if it is done not under his direction, the party might have an interest in spoiling the plate, although the committee would not see in what respect he did so.

3992. Mr. *B. Wall.*] In making that observation, when is it the reverse?—I believe it has been the case in the Art Union of London that the engraver has had no control over the repair of the plates. I think it ought either to be done by him, or under his immediate superintendence and direction.

3993. Mr. *Escott.*] Is the work of the electrotype as good as the original engraving?—Quite so; it is the most perfect thing of the kind that ever was discovered.

3994. Mr. *B. Wall.*] The electrotype wants retouching just as the original plate does?—Yes.

Mr. *Charles Turner*, called in; and Examined.

Mr. *C. Turner.*

3995. *Chairman.*] ARE you acquainted with the constitution and operation of the Art Union of London?—I am.

3996. Have you been long acquainted with it?—Almost as long as it has existed.

3997. What is your opinion of its effect on art; first, on the art of painting; do you think it benefits or injures it?—I think it will benefit not only painting, but I think it will benefit the country in general in works of art, provided they publish and offer the very best specimens they can.

3998. Has that been the case hitherto?—I should hope it had, and I hope they will improve.

3999. What do you think of the engravings which hitherto have been distributed by the Art Union of London?—I think they are very good.

4000. Are you acquainted with those distributed by the Art Unions of Dublin and Edinburgh?—I have seen them.

4001. Do you think they are superior or inferior to those of the Art Union of London?—I think they are equal, but not superior or inferior; much depends on the subject from which it is copied and the power of the picture.

4002. Mr. *B. Wall.*] Do you not think it would be very desirable that, if possible, the engraver should have some voice as to the picture that was to be engraved?—I have been a portrait engraver a great many years, and it cannot always be so, otherwise it would be very desirable that an engraver should have a good picture to engrave from, because he is but a copyist, and the better the picture he has, the better the print of course he will produce.

4003. When you say "the better the picture, the better the engraving," what sort of picture do you consider as best for the purpose of engraving?—One which possesses fine drawing, well composed, good colour, and power of light and shade.

4004. Artists must be the best judges of what pictures would be best for engraving, and no amateur can possibly give an opinion that is worth anything

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upon that subject?—I would not say their opinion was worth nothing, but that they have not the feeling, if I may be allowed the expression.

4005. *Chairman.*] Are you aware of the mode in which the electrotype has been applied by the Art Union of London?—Yes.

4006. Do you condemn that application?—I do not.

4007. Do you think it leads to a deterioration of the value of engravings to multiply so large a number by means of that process?—The Art Union requires 14,000, in consequence of which they must either have electrotype plates or they must have other plates to substitute for it, which I should prefer.

4008. Mr. *R. Colborne.*] Or the plates retouched?—Yes.

4009. *Chairman.*] Which process do you prefer?—I do not know how to answer that question, because I have seen the electrotype so exceedingly close to the original plate, that it would give me great difficulty to find which was the original and which was the electrotype.

4010. Mr. *B. Wall.*] When you say so exceedingly close, it must of necessity be so, must it not; because, in point of fact, it is taking off the exact state of the engraving which is electrotyped, is it not?—Certainly.

4011. *Chairman.*] If a certain number of electrotype plates were taken off from a copper plate engraving at an early period, would not each of those plates be exact copies of the original plate to that time?—Most assuredly.

4012. Consequently a larger number of excellent impressions would thus be had than if you were to strike off a certain number of impressions from the copper plate, and then to retouch that plate?—Yes.

4013. So that in that point of view, as to excellence of impression from the electrotype, by judicious management, you think it more likely to keep up the value of an engraving than if you were to adopt a succession of retouchings?—I think so.

4014. Do you think it would be practicable to strike off a certain number of electrotype plates at the same time from the original engraving; would it or would it not injure the original engraving?—I am not chemist enough to answer that question.

4015. You are acquainted with the printselling trade of London?—I am.

4016. Have you reason to think that this multiplication of engravings by the Art Union of London, of certain works, has been generally injurious to the printselling trade?—I should say not.

4017. Do you think it has affected any portion of the trade?—I should say not; I cannot conceive how it could work so.

4018. You are aware of the opinion which has been entertained by some publishers on that subject?—I am.

4019. Is that a very general opinion in your experience?—I am sorry to say I cannot agree with it from my experience.

4020. Amongst your acquaintance is it a general opinion?—No, I think it is not; and from what fell the other day from my worthy friend, Mr. Dominic Colnaghi, who is decidedly one of the most honourable and just printsellers, we know it is not.

4021. There has been a petition presented, however, to The House, which is stated to have the concurrence of a considerable number of printsellers, and in which they express an opinion that it has been of great injury, at least in the country, to printsellers who retail the publications that appear in the capital; do you think those allegations are well founded?—I cannot see how it can work so.

4022. Mr. *Escott.*] Do you not think persons are in the habit of signing those sort of petitions without giving much attention to the contents of them?—I believe they do.

4023. Mr. *B. Wall.*] Does not that apply equally to both sides of the question?—I cannot answer that question.

4024. Mr. *Ewart.*] Did you ever sign any petition on the subject of art unions to Parliament yourself?—Certainly not; it gives me great pleasure to do all I can for art, being an artist myself, and I always will do so; and I do not think I should do any benefit by signing a petition.

4025. Were you requested strongly to sign any petition?—Yes, I was, particularly so.

4026. *Chairman.*] By whom?—Mr. Graves; he told me if I would not oblige him he should never oblige me; that if I did not sign that petition he certainly would

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would never have any print of mine again; and as I through life have never been compelled, I would not do it.

4027. Engravers generally are not hostile to the distribution of engravings on the plan adopted by the Art Union?—I think not.

4028. Have you considered of any improvement that might be introduced in the mode of that distribution by the Art Union?—I think the Art Union should be particular in what subjects and in what prints they deliver to the public; if they are cautious and give good specimens of art, having first-rate pictures and also first-rate engravings, I think ultimately the art unions would be of great service to the arts of this country, because they have 14,000 subscribers to deliver to, and if they get 14,000 good specimens it will cultivate the taste of persons who are yet ignorant of art, and produce a very good effect.

4029. Do you think it probable that a person obtaining an engraving from the Art Union will be induced to purchase a second or third elsewhere?—Most decidedly; and it would draw out a great many persons who never purchased a print before to purchase a great many hereafter.

4030. Mr. *B. Wall.*] Can you state distinctly what means you think would be most conducive to the circulation of 14,000 good impressions throughout the country?—I cannot do that.

4031. Do you think it can be done, according to the present constitution of the art unions of this country, by means of the electrotype, or any other process?—The electrotype would assist them; they should be cautious in not offering bad specimens, but do all they possibly can to give good specimens; I think that would be very desirable, and they would accomplish their wish.

4032. Mr. *Escott.*] Do you not think it will be to the interest of the Art Union, as a society, to circulate the best engravings in its power?—Yes.

4033. You are not afraid, as an engraver, of the competition which may be thereby created?—No.

4034. Do you apprehend that those engravers who imagine that the operation of the Art Union is prejudicial to them, do so on the ground of competition?—I really do not know how to answer that question; but I should not say so myself.

4035. Do you think that is the motive?—I hope not.

4036. I should like to have your opinion upon that?—There is room for us all.

4037. And the Art Union also?—Most decidedly.

4038. Do you not think that some persons are of a different opinion?—Yes.

4039. Mr. *B. Wall.*] With reference to an answer you gave just now, with regard to what Mr. Graves said, I wish to know whether it is of great importance to a first-rate engraver that he should be on good terms with a first-rate printseller?—If it was possible, he should be on good terms with every one.

4040. A first-rate engraver would find no difficulty in selling his engravings, even if he should run counter to the wishes of a first-rate printseller?—There are more printsellers in London than one.

4041. So that if you fell out with Mr. Graves, you would rush into the arms of Mr. Colnaghi, and your prints would be circulated, and bought with just as much avidity as prior to any quarrel you might have with Mr. Graves?—Most certainly.

4042. *Chairman.*] So that Mr. Graves does not by that course of proceeding exclude you, or attempt to exclude you from any fair participation in public favour?—He could not.

4043. It has been suggested to the Committee, that it might be an improvement on the present arrangement, with regard to engravings, if a certain number of prizes were given for the purpose of enabling the prizeholders to select for themselves from the best engravings that have appeared within a short period in the market; would you think that a good arrangement?—A very excellent arrangement, if you could get the prizeholders to consent to it, but I fear they would like to choose for themselves.

4044. Has it occurred to you that any reform would be advisable in the present constitution of the Art Union?—I think the gentlemen who compose the Art Union are gentlemen of great honour, and I think they endeavour to do the best they possibly can.

4045. Would you prefer that a certain number of artists were chosen to form

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form a portion of the committee?—I would rather that independent gentlemen formed the committee.

4046. Though amateurs?—Yes.

4047. I think you stated just now, they have not the same feeling for art and engraving?—That was only with reference to engravers.

4048. With reference to engravers as professional gentlemen?—Yes.

4049. Would not that observation apply with equal force to other branches of art?—No.

4050. Why not?—Because I think we have a great many gentlemen who are not artists who are very good judges of pictures and great patrons of the art, and they would do better than if they were to be with artists.

4051. You do not extend that to engraving?—No.

4052. You think that gentlemen in general are not judges of engraving?—Of a picture to be engraved.

4053. Not judges of what subjects should be engraved?—Yes.

4054. One of the functions exercised by the committee is, the selection both of subjects for engraving and engravers?—Yes.

4055. Do you not think then, that as a necessary consequence of your evidence, that it would be advisable to associate with the committee on such occasions a certain number of persons professionally acquainted with engraving?—I do not think any advantage would arise from it.

4056. Why not, if a part of their duty be to choose what subjects are to be engraved?—I only apply that observation when an artist is about to engrave a picture.

4057. Do you think it advisable that the committee, before they decide upon an engraver, should not consult the engraver in reference to his peculiar talent, and the subjects which he himself would prefer?—I think that would be very desirable.

4058. On what ground?—Because he would be delighted in engraving the picture, and he would do all he could to make it his best performance.

4059. Mr. *R. Colborne.*] Do you think water-colour drawings make good subjects for engraving?—Yes; water-colours are not now what they were 50 years ago: 50 years ago they were very insipid things, but now they are so beautiful and powerful that they are equal to oil-colour paintings.

Mr. *William Vaughan Palmer*, called in; and Examined.

Mr. W. V. Palmer.

4060. *Chairman.*] ARE you acquainted with the electrotype process, in application to engraving?—Yes.

4061. Have you had much experience in that branch of the profession?—Very much.

4062. Mr. *B. Wall.*] Will you state the date of the invention?—I cannot say exactly.

4063. State how long you have been concerned in it?—The first plate I did of any consequence was the "May Day."

4064. What was the date?—I cannot say the date; perhaps about two years ago.

4065. Mr. *Ewart.*] Was that the first time electrotype was used in this country?—That was the first large plate.

4066. That was the beginning of the electrotype process in this country, applied to large engravings?—Yes.

4067. *Chairman.*] How many plates have you produced since the commencement, by means of the electrotype?—I think about 50 large plates, from original plates, independent of the matrixes, and a great number of small plates.

4068. Different subjects?—Yes.

4069. Mr. *B. Wall.*] How many were those 50 taken from?—There were 14 from the Una, and three matrixes, and the same number of Raffaelle, beside others.

4070. Of May Day, how many?—That was merely an experimental plate, which was tried by others, and each had failed, and the directors of the Polytechnic Institution then asked me to electrotype it, and I did so successfully.

4071. *Chairman.*] Will you state to the Committee concisely the nature of the process?—A trough is filled with a saturated solution of sulphate of copper; in which the original plate is placed, and opposite that a blank copper plate; each plate is connected by wires to a galvanic battery; the blank plate dissolves,

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solves, and the dissolved copper attaches itself against the face of the original plate.

4072. Mr. *B. Wall.*] And takes off a sort of relief plate?—Yes; that is the first plate produced from the original plate, which is called the matrix.

4073. Mr. *Ewart.*] It is done by the precipitation of the copper on the face of the original plate?—Yes.

4074. How comes it that the engraved plate is not affected by the process?—That is of a private nature, and the Committee will excuse me if I decline to state the reason.

4075. Mr. *B. Wall.*] Is that a secret of your own or a secret of the trade?—It is a secret of my own; I am the only successful electrotypist in works of art upon a large scale.

4076. In this country?—Yes.

4077. Mr. *Ewart.*] Is the electrotype practised abroad?—I have lately understood so.

4078. Then they know your secret abroad?—Yes.

4079. Mr. *B. Wall.*] Have you got the secret from them, or have they got it from you?—It is my own discovery.

4080. Do you apprehend the secret is different in this country from what it is on the Continent?—I do not know.

4081. You have no means of knowing?—No.

4082. Have you a patent?—No. It is very possible to produce copper, but not good copper.

4083. Is this the thickness of the precipitate on the face of the original engraving?—Yes.

4084. You can regulate the thickness as you please?—Yes, space; this is a plate from the matrix.

4085. It goes on in so regular a form that it is of one equal thickness throughout?—Yes.

4086. You precipitate the copper on the matrix?—Yes.

4087. And form a printing plate from the matrix?—Yes.

4088. Mr. *B. Wall.*] Can you state how many impressions were taken off from the original plate before the matrix was taken off?—I think about 40 from the plate of Raffaelle.

4089. *Chairman.*] At the time you took the matrix from this original plate could you have taken two, or three, or any number you might think proper, without injuring the plate?—Yes.

4090. And that each of those, so taken, would be as sharp and as clear as the other?—Exactly.

4091. Mr. *Ewart.*] Have persons found a difficulty in distinguishing engravings taken from the electrotype plate from the engravings that were taken from the original plate?—There is such a difficulty, that I believe they are not able to distinguish the one from the other.

4092. Can engravers themselves always distinguish them?—No, they cannot.

4093. Mr. *B. Wall.*] Would the engraver have engraved the print exactly the same way as this is engraved if he had not been aware the electrotype process was intended to be applied to the engraving?—There is no difference whatever; the engraver is left to his own choice, and he pursues his usual method; there is no alteration; it is not necessary.

4094. Is what is called the undercut as much in use in engravings to which the electrotype process has been applied as it is with engravings to which it has not been applied?—Just as much, and the most difficult plate as to undercutting is Raffaelle; and if I had not had great experience from the number I had produced before, I am quite certain that that plate never would have been separated from the original. The matrix I am alluding to.

4095. How many impressions were taken off from the original before the plate was retouched?—I do not know; Mr. Macqueen can answer that question.

4096. Were any of the plates ever retouched by yourself?—No.

4097. That has always been given into the hands of the engraver?—Always.

4098. Mr. *Ewart.*] Could you yourself distinguish an electrotype from a proof plate of the original engraving?—Decidedly not. I have two prints here which I will show the Committee, one from the original plate and one from the electrotype plate.

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4099. Mr. *B. Wall.*] Are not the shadows in electrotype prints generally stronger than in original engravings?—Not from my plates.

4100. That you apprehend to be the consequence of the electrotype not being applied by people who are conversant with it?—Certainly.

4101. *Chairman.*] Referring to the two engravings you have placed before the Committee, it appears that in this which has been struck off from the electrotype plate, a portion of the engraving of the trees appears darker than in the other. Whence do these occasional variations arise?—I attribute that to the printer.

4102. Mr. *Ewart.*] The want of skill in the manipulation of the print, in fact?—Yes.

4103. *Chairman.*] Does that frequently occur in engravings?—It will occur with the same man on the same day, and with the same plate, according to his mood.

4104. Mr. *Ewart.*] Are there means of producing exact uniformity?—I doubt that very much.

4105. If that is the case, cannot you distinguish the one from the other?—Not so much as that.

4106. *Chairman.*] Does the electrotype plate require retouching earlier or later than the original copper plate?—I really am not qualified to answer that question; but Mr. Macqueen, who has the conduct of that part, will answer it.

4107. Mr. *Ewart.*] I suppose after a certain number of copies are taken, you make a new electrotype plate from the original matrix?—Yes.

4108. *Chairman.*] Have you made more than one plate from the matrix?—Yes.

4109. How many have you made?—I was requested by the committee to take three matrixes from the original plate, and from those I took 14 plates.

4110. Mr. *Ewart.*] From each plate how many copies?—From the sixth electrotype plate, 1,128 impressions, and 1,111 impressions from the original plate; so that the electrotype plate yielded 17 impressions more than the original plate.

4111. Mr. *B. Wall.*] Supposing you would wish to take off 30 matrixes instead of three, would those 30 matrixes have been all of equal value?—Just the same.

4112. So that, in point of fact, the operation may produce impressions of any amount?—Yes.

4113. Mr. *R. Colborne.*] Do you mean to say that if you take off 30 matrixes you would not injure the original plate?—I do.

4114. Not at all?—Not at all.

4115. Mr. *B. Wall.*] Has any instance ever occurred of taking off three or four matrixes?—Not of four but of three; Una and Raffaelle.

4116. Then how do you know what the effect would be?—From that which I have already produced.

4117. It is a certainty, is it?—Yes; there is no cause for the difference.

4118. There is no doubt about it?—Not the slightest.

4119. Mr. *Ewart.*] Supposing there are 1,128 impressions taken from one electrotype plate, is the 1,128th worse than the first?—Certainly.

4120. Mr. *B. Wall.*] The wear and tear of the electrotype is just like the wear and tear of the original plate?—Precisely.

4121. Is there not a great doubt in the profession with regard to that point; do not half the engravers think that the wear and tear of the electrotype plate is greater than the wear and tear of the original plate?—They imagined that the electrotype plate would not yield so great a number, but that opinion was from want of knowledge; it is a new science, and until it produced the plates, no one could tell. The first plate I produced was the "Modern Italy;" it was stated publicly by engravers that it was impossible I could produce a plate from the Italy plate without spoiling it; that was the first large plate, and the consequence was that a number of gentlemen called at my house to examine it, and they were prepared to find fault if they could have done so; but they examined it with powerful glasses (the matrix I am now speaking of), and then that matrix was taken to Windsor, to be shown to Her Majesty, as a specimen of the new art; it was afterwards returned to me, and I produced plates from it, and all this while each engraver had his ideas and his fears The result

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result was known by the wear of the plate; and those plates, the Modern and Ancient Italy, gave a greater number than the original plate.

4122. *Chairman.*] What would you say ought to be the maximum of the number of impressions taken from an electrotype plate?—That would entirely depend on the character of the work. Whatever the original plate will give, the electrotype plate will give also. For instance, take the plate of "Una," the background will go about 300.

4123. So that if you limit to 100 the number of engravings struck off from a copper plate, you can, by taking an electrotype copy of the plate at an early period, and limiting also the impressions of the electrotype plates to 100, multiply your proofs to any extent you think proper?—Yes.

4124. Mr. *B. Wall.*] I understand you to state, that you think the engraver should always be the individual who should retouch the plate, either the original or the electrotype plate; will you have the kindness to state how he can be a judge on the subject, the plates being in your possession?—The plates are not in my possession during the printing; I only electrotype them, and then hand them over to the printer.

4125. Still, they do not go back to the engraver?—No.

4126. What security has the public that the engraver will see them often enough to judge whether they want retouching or not; and has it not often happened, that the engraver has not seen the plate, and that, consequently, it has been retouched by inexperienced people, and impressions have been circulated among the public which have done harm both to the invention of the electrotype and the art of the engraver?—Most likely that has been the case; but I think with respect to the plate of the "Una," the Art Union of London commissioned Mr. Watt, the engraver, to look to the plate as it advanced in printing, and though another person was employed to make good the few repairs, I think it was under the direction of Mr. Watt.

4127. Have you any suggestions to offer which you think would make it easier to prevent fraud, and secure a circulation of better impressions among the public?—As an electrotypist, and as an engraver, I am about to give my opinion that the original plate should always be sent to the electrotypist as early as possible; that is, before prints were taken, except proofs, in order to secure a perfect electrotype plate.

4128. That is on the supposition that the electrotypist is also an engraver?—The engraver is more qualified to be an electrotypist than one unconnected with engraving.

4129. Mr. *Ewart.*] In what position are the blank plate and the engraved plate placed when immersed in the sulphate of copper?—Perpendicularly, and kept about six inches apart from each other.

4130. How long does the process last?—I have reduced it to 14 days. In the "May Day" I think it was eight or ten weeks. Mr. Watt experimented, in company with Dr. Bachhoffner, and it took 10 weeks at first. It was very essential to shorten the time, and therefore I paid attention to it; I was successful, and reduced it to 14 days.

4131. Will the time occupied depend upon the nature of the engraving?—It depends on the operation.

4132. *Chairman.*] Can you state to the Committee what has been the expense of electrotyping, for instance, the Fornarina?—£.15 each matrix, and 15*l.* each plate.

4133. Does anything but size make a difference in the expense?—No.

4134. Mr. *Ewart.*] Can you enable us to compare the relative expense of preparing the same number of copies by the common process, and the same number of copies from the electrotype process?—I am not qualified to give an answer to that question; I am not familiar with the nature of the repairs that took place in those plates.

4135. *Chairman.*] Are you competent to state what would be the expense of re-touching an original plate; suppose, for instance, the Fornarina?—That depends upon what is required to be done. If the plate is much worn, of course the expense will be greater; but I believe the practice, agreeably to the order of the committee, is not to allow many impressions to be taken; or, if there is an indication of wear, it is to be attended to immediately.

4136. I think 1,500 was stated to be about the maximum of impressions that

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ought to be taken off, after which a re-touching would become essential?—No plate, I should suppose, would go that number without re-touching.

4137. Mr. *B. Wall.*] If three matrixes and 14 plates were the number struck off for the Raffaelle and Fornarina, and each subscriber (the subscribers being 14,000) received a print, that print being valued at a guinea, do you not think that the public were very much imposed on in the price at which those prints were stated to be valued?—I am not qualified to answer that question.

4138. It seems to me that the expense of engraving 14,000 would not be above 255 *l.*?—There is only a portion of the fund applied to engraving and electrotyping.

4139. And yet the charge made is 14,000 guineas?—There are other expenses besides the engraving and the printing.

4140. Will you state to the Committee what are those other expenses?—There are the prizes which they give; there are bronze figures; the salaries of their servants, rent, and a variety of expenses which they must be subject to.

4141. Mr. *Ewart.*] Are we right in supposing the whole aggregate amount of the cost of the matrixes and the plates altogether, in the electrotype process, which was executed on the Raffaelle and Fornarina, cost 255 *l.*?—Yes; but I am not aware of the cost of the original plate.

4142. That is the result of your calculation?—Yes.

4143. Can you enable us to compare the precise cost of the old process and the electrotype process?—I cannot.

4144. Mr. *B. Wall.*] In calculating the price, you do not include the price of the original engraving and the printing?—No.

4145. *Chairman.*] Have publishers employed you for the purpose of electrotyping their plates?—One or two.

4146. Are they printsellers of distinction in the trade?—No.

4147. Is there generally an opposition amongst the trade to the electrotype process?—Amongst the printsellers.

4148. Amongst the publishers?—Yes.

4149. Upon what grounds have you heard them justify that opposition?—Injury to their business.

4150. In what way have they stated there has resulted injury to their business?—They imagine it would reduce the price of prints; I now speak of Mr. Graves. His observation to me was, that he liked a high price for his prints, and to sell a few.

4151. That would only reduce the price of the particular engraving which had been electrotyped?—He spoke generally.

4152. That it would reduce the price, even of other prints?—Yes.

4153. Mr. *Ewart.*] Have no publishers who have adopted the electrotype given you ground for supposing that the electrotype will prevail, more than it has hitherto done, and extend itself?—They have not expressed an opinion to me on the subject.

4154. Have you any reason to think that the electrotype will gradually extend itself among publishers, as well as the art unions?—I think it will.

4155. *Chairman.*] Have you observed a gradual increase in the demand for applications of the electrotype process?—No; I think there has not been time. The discovery is so late that I have experienced all the opposition that is natural to new things.

4156. Mr. *Ewart.*] Has the electrotype been applied to printing books, because it might be applied to the stereotype process, might it not?—Not successfully; stereotype is cheaper.

4157. *Chairman.*] And not liable to wear out to the same extent as an engraving?—More likely; the electrotype is far superior in many points; I am now alluding to surface printing; it is far superior; it yields all the ink to the paper.

4158. Why then has it not been more generally applied to printing?—From its novelty.

4159. Do you anticipate that it will make progress in that department as well as in engraving?—I have not the slightest doubt about it; that part is protected by patent.

4160. Mr. *Ewart.*] What part is protected by patent?—Surface printing.

4161. Will it give great facilities for extending cheaper copies of books, if it

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it is adopted in printing?—It will not affect the price, but it will improve the print very materially.

4162. Who was the first inventor of the electrotype process?—It was a discovery by Mr. Spencer of Liverpool.

4163. Does Mr. Spencer continue it now?—I think not.

4164. He never took out a patent for it?—No.

4165. Of what trade or profession is Mr. Spencer?—I think he is a gilder.

Mr. *William Henry Macqueen*, called in; and Examined.

4166. *Chairman.*] HAVE you been engaged in striking off impressions from the electrotype plates which have been executed for the Art Union?—Yes.

4167. What number of impressions did you strike off from the Fornarina?—The total was about 14,000.

4168. In what proportion did you take those impressions; an equal number to each plate?—Not quite so.

4169. What was the maximum of impressions that you took off from any one plate?—I think 1,100 and upwards.

4170. Was there any perceptible difference between the last plate and the first?—Not very perceptible.

4171. Did you find any difference between the impressions struck off from the several different plates produced by the electrotype process?—They are all very equal.

4172. A difference existed between the first and last impressions of each particular plate, but not between the impressions of each plate?—Exactly so.

4173. Mr. *B. Wall.*] Does it not vary very much, the number of proofs that are taken off?—Yes. That depends on the proprietors.

4174. Can you state the number of proofs that were taken off in the case of Mr. Landseer's "Highland Drovers;" and "Hawking," by the same artist?—I cannot.

4175. You are not aware whether near 1,000 proofs were taken off?—I am not.

4176. If 1,000 proofs were taken off, would not that very much deteriorate the impressions that were afterwards distributed among the public?—Certainly it must.

4177. What is the number of proofs you should think would be desirable to have taken off from any one plate?—It depends a great deal on the kind of plate.

4178. In what way does it depend on the kind of plate?—The style in which the plate is engraved; some plates will yield fairly a larger number than others.

4179. Does that allude to the engraver's part of the work, or whether it is engraved on copper or on steel?—Steel will produce almost any number; but plates of colour are less calculated to stand the number than light plates.

4180. What is the usual number of proofs that are taken off from any one engraving?—They vary.

4181. Should you not say that 500 was a very large number of proofs?—A very ample number, indeed by far too many.

4182. Mr. *Ewart.*] What number of impressions have you taken from one electrotype plate, which would be so like each other, that a difference could not be discernible?—Several hundreds; the electrotype will wear in the same proportion as the original plate.

4183. Will you give us your opinion of the value of the electrotype discovery, comparing it with the previous state of engraving?—I think it calculated to extend the arts very much.

4184. To give more exact copies of the original type or work, and to make them more generally diffused; are not those its characteristics?—I should say so.

4185. Can you enable the Committee to compare the relative cost of the two processes?—I cannot.

4186. Which is the cheaper of the two; I mean *cæteris paribus*, taking the other things equal, what is the cost of the electrotype process, and the cost of the original process?—I think the cost would be less, and the amount would be greater.

4187. How much oftener would the engraving, under the old process,

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require retouching than under the electrotype process?—They would equally require it the same.

4188. *Chairman.*] What is the point after which an ordinary plate will require retouching?—Some will require it much earlier than others; but I should think about 300 to 500.

4189. What would be the expense of retouching a plate of the size of the "Fornarina," when required?—I cannot answer that question.

4190. Mr. *B. Wall.*] Can you state what is the largest number of proofs you have ever known struck off from any plate?—I would rather not answer that question.

4191. You are perfectly aware of the number, but you would rather not answer the question?—I would rather not answer it.

4192. Are you aware of instances in which plates have been retouched to produce the number of proofs required?—I am not.

4193. You are not aware of instances in which plates have been retouched more than once to produce the number of proofs required?—I am not.

4194. Mr. *Ewart.*] How many more impressions, equal to proofs, can you procure from the electrotype process than you could procure from the old process of taking copies from the engraving?—We can produce 15 times the number of impressions we could from the original, there being 15 electrotype plates, each of which produce equal to the original.

4195. Then of the Raffaelle and Fornarina, you could produce, with the electrotype, 15 times the number of plates, equal to proofs, you could have produced under the old process?—Yes.

4196. *Chairman.*] Is there a considerable difference between one impression and another, not arising out of the difference, or the state of the plate, but of the mode in which the printing is performed?—There ought not to be much.

4197. That occurs occasionally?—It will vary; it is an uncertain process.

4198. Arising from carelessness, I presume?—No; it is an uncertain process; a man may wipe a little too much. It generally depends on the judgment of the workman, and he knows by the appearance of his plate.

4199. The coarseness of line may very frequently depend on the mode in which the printing is performed?—Not the coarseness of the line.

4200. The greater blackness or heaviness of the line?—We can make a great variation.

4201. Is great attention paid, in the carrying on the printing of engravings, to the selection of the workmen?—Very great.

4202. There is constant superintendence and comparison of one plate with another?—Yes.

4203. A person, familiar with the art of engraving, will be enabled to detect whether a defect arises from the plate itself, or from the mode of printing?—I think, only the engraver of the plate and the printer.

4204. Not the publisher, or the public generally?—Not generally.

4205. So that if the printer be not judiciously selected, or be not particularly careful, there is an apprehension to be entertained that the impressions will not succeed, and consequently will be depreciated in the market, though the plate itself be very good?—Yes; it requires great care, judgment, and experience in the master.

4206. Have you found the electrotype plates work in any manner different from others?—Not the least.

4207. In every particular they have the same qualities as others?—Exactly.

4208. Do you find they wear out more rapidly than other plates?—I should say not.

4209. Perhaps the reverse?—No; here and there one plate will run, perhaps, 100 more than another; but that I cannot account for.

4210. What is the charge made for each impression by the printer?—We charge by the hundred, according to the size of the plate.

4211. For the Fornarina, for instance?—From five to six guineas, including paper.

4212. For every hundred?—Yes.

4213. Depending on the size, of course?—Yes.

4214. Is more attention required in printing from a very delicate engraving than from one of a bolder and rude character?—They both require care; a plate of colour is more difficult to print than a delicate print.

4215. I wish

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4215. I wish to ascertain whether the price is most dependent on the size or on the nature of the engraving?—It depends sometimes on both. Mr. *W. H. Macqueen.*

4216. How do you estimate the expense of an engraving in reference to its quality, without respect to its size?—From the appearance of the work. 19 July 1844.

4217. What, for instance, would you say ought to be paid for most highly?—That a great deal depends on the style of the engraving.

4218. On the more or less delicacy?—Yes.

Mr. *Henry Chawner Shenton*, called in; and Examined.

4219. YOU are connected with the Glasgow Art Union?—I have recently been engraving a plate for them. Mr. *H. C. Shenton.*

4220. What plate have you been engraving for them?—I have it here; it is "Parnell's Hermit."

4221. Mr. *B. Wall.*] Was that engraved by yourself?—Yes.

4222. *Chairman.*] This plate is in the process of engraving?—Yes.

4223. What number of engravings have been executed by the order of the Glasgow Art Union?—I think this is the second.

4224. It is a line engraving, is it not?—Yes; I believe the first was not done to order, it was some plate they obtained.

4225. Has the electrotype process been adopted in Glasgow?—I believe not.

4226. It is confined singly to London?—I believe it has been adopted in the Irish Art Union also.

4227. Can you state to the Committee what number of impressions you think may be struck off before an engraving will require retouching?—Not more than 500.

4228. After that time it will be absolutely requisite to retouch it?—Yes: in the case of "The Tired Huntsman," I had the plate, I cannot say to repair, but to look at, every week after the first 500 were taken, and that plate went to the number of 2,500.

4229. After being retouched?—By being kept up.

4230. Mr. *B. Wall.*] Are you aware of any instance in which proofs have been retouched?—In my opinion, if a plate is retouched, there cannot be a proof taken off it; it cannot be a proof of the original plate then.

4231. So that you would strongly recommend that only a limited number of proofs should be taken off every plate?—I should say 100, and not more.

4232. Is it in fact a fraud on the public when a great number of proofs are taken off a plate, the retouching plates before impressions, after the proof is circulated among the public?—Yes; it is the same as selling German silver for real silver.

4233. Are you aware of instances in which plates have been retouched to produce the number of proofs required?—I have heard of such being the case.

4234. What is the largest number of proofs you have ever known struck off from any one plate?—I cannot say positively that I know it; I can only tell you what I have heard.

4235. Do you not think the reserve generally felt by the printseller with regard to the number of proofs generally taken off, will have an unfavourable effect in depreciating the value of proofs in the market?—I think that from the number of proofs they take off it is very little better than a fraud. A gentleman, purchasing what he believes to be a proof, afterwards finds that it is perhaps a repaired impression.

4236. Have you heard that from popular engravings, such as "The Hawking," by Landseer, and the "Highland Drovers," a very large number of proofs have been taken off?—Yes.

4237. Have you heard in the profession that it has been made a matter of conversation, that those proofs, in order to meet the demand there was for them by the public, have been subjected to a process of retouching?—Yes.

4238. Do you know that of your own personal knowledge?—I never had it occur to myself.

4239. You have no doubt of the fact?—Not the slightest doubt, and that the plate has been retouched, not by the original engraver.

4240. *Chairman.*] That you consider to be essential to the preservation of the character of the engraving?—I consider the original engraver ought to repair his plate.

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Mr. *H. C. Shenton.*

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4241. Mr. *B. Wall.*] You are then, as I understand you, aware of the fact of proofs being retouched, and those proofs not being retouched by the original engraver?—Certainly.

4242. *Chairman.*] The process of retouching injures the plate to a certain degree?—No; quite the reverse.

4243. In comparison to its original excellence?—A repaired plate can never equal the original.

4244. It cannot be sufficiently disguised from the general eye by any retouching?—No; the whole of the tone of the plate will leave it, and that you cannot get by repairing.

4245. What number of impressions might be taken from a repaired plate with any effect?—I can only say that from "The Tired Huntsman," 2,500 were taken.

4246. Before it was repaired again?—No, not before it was repaired; it was repaired from time to time to produce that number.

4247. There have been cases where old plates, for instance, have been retouched several times?—Yes; but there can be none of the original work left.

4248. What is the greatest number of times within your experience that a plate has been retouched?—In my experience the most repairing I ever had was with "The Tired Huntsman."

4249. It never can be brought to anything like the state of a proof by repairing?—Not at all.

4250. Consequently, after a thousand engravings, the plate will be very considerably deteriorated in value?—Certainly.

4251. By the present process?—Yes.

4252. Have you any means of ascertaining the additional expense of retouching a plate?—With respect to "The Tired Huntsman," my agreement was to keep the plate up for a certain number; and since steel has been introduced there has been so little repairing that I can scarcely answer the question.

4253. In an ordinary plate, as far as your experience goes, and with reference to others where that process of keeping up, by retouching from one period to another, was not adopted, what would be the general average expense of such retouching?—The old remuneration used to be one-half the price of the original engraving.

4254. Are you acquainted with the electrotype process?—Not much; I have had one plate electrotyped.

4255. Do you think it more expensive than retouching worn copper plates?—I think it will be produced by the electrotype at somewhere about the same cost, and produce a better impression.

4256. Have you had an opportunity of observing the influence of art unions generally on the engravers of the country?—Yes.

4257. Do you think they have been of injury or benefit?—I think they have been a very great benefit.

4258. In what way do you say they are a benefit?—Perhaps I might speak of the benefit I have experienced. In the autumn of 1840, I had just completed a plate for Messrs. Findens' "Royal Gallery," and at that time I believe it was the only work in existence of engraving in line, that is any work of consequence, and that was just at its conclusion. I had made up my mind to go to Germany, to see what I could get to do there; but the Art Union gave me a commission to engrave "The Tired Huntsman," and therefore I remained in England.

4259. You have not found that others have complained of that preference, or that they have been less employed, because the art unions have employed certain artists?—Not at all; and I think that the art unions have done more to bring line engraving into notice, than could possibly have been done in any other way.

4260. The publishers in general, I believe, previously to the Art Union being in existence, were more inclined to encourage mezzotinto engravings, were they not?—Yes; from the simple reason, I imagine, they could get those engraved perhaps for two-thirds the price, and charge the public quite as much as they would get for a line engraving.

4261. Has the price of engravings, by the operation of art unions, been somewhat altered in the market?—Not with engravings published by publishers. I should say that art unions would increase the taste; and if the publishers would

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would engrave good works, they would get as high a price and have a better sale for them than formerly.

4262. Any diminution of price, even were it to take place, would be more than made up by the greater circulation and extension of the works, would it not?—Certainly.

4263. Unless a great diminution can be shown, you do not think that the publishers have any reason to complain?—Not the slightest.

4264. The price of one guinea being about what is supposed the value of the class of engraving to which the Art Union encouragement has been extended, it would be the sale of that class of engraving only that would be likely to be affected by the influence of art unions?—No; but I do not think that the engravings of the Art Union should be reckoned at one guinea.

4265. Why do you estimate them at a different price?—I made that answer feeling there was an impression that they cost a guinea each.

4266. You suppose that they cost less than that sum?—They cost less than that sum; and I imagine that any subscriber would consider the chance he has of obtaining a prize, as something besides.

4267. The higher class of engraving or more expensive works would not be affected by the distribution of engravings of that value?—Not in the slightest.

4268. Have the publishers of England paid much attention to the engraving of works of a high class of art?—I think not latterly.

4269. Compared with the publishers of the Continent, they have not employed the engraver as much in works of high historic or religious character, as they might have done and can?—Certainly not.

4270. To what do you ascribe that circumstance; to a want of disposition on the part of publishers, or a want of competency on the part of engravers?—I should think it is a want of taste on the part of the public; for if they are pleased with dogs and ducks, and those sort of things, you cannot expect the publishers to publish anything of a high class.

4271. Are you aware that a great number of engravings have been from time to time introduced here from the Continent?—Yes.

4272. From France particularly, and from Germany?—Yes.

4273. The character of these works is generally of a higher description than those which are published by our printsellers?—Yes.

4274. Have they not found a ready sale on the part of the public?—I cannot speak to that.

4275. You have seen them frequently in the shops of the metropolis?—Yes.

4276. Do you suppose they would have been there, unless they were likely to be sold?—Certainly not; I should think there was a very good sale for them.

4277. Then the public is willing to encourage that branch of art, whenever and wherever they are given the opportunity of indulging it?—Yes, I think so.

4278. And if the publishers were to go to the trouble and expense of employing the engravers of this country on productions of that kind, do you not believe they would also meet a sale, as well as the works of the Continent?—I think it would answer their purpose much better, and particularly as it would advance art so much.

4279. It would advance art and artists considerably more than employing them on the subjects they now select for engraving and publication?—Yes.

4280. Do you think there would be an inclination on the part of the artists of the country, both painters and engravers, to see such subjects put in circulation?—I am sure that is a very prevalent feeling; in fact, to engrave a really fine subject, would do a man more good than engraving a dozen commonplace ones.

4281. It is from great subjects of that kind that the names of the great engravers of other countries, and of our own, have derived their principal celebrity?—Certainly.

4282. There is an opportunity open of engraving these works in England, is there not?—Yes.

4283. There are fine subjects to be found in our National Gallery, still unengraved?—Plenty.

4284. And facility of obtaining access to them for that purpose?—Yes.

4285. So that you would be inclined to say, that if we are not in possession

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Mr. *H. C. Shenton.*
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of such works at present, it is to be attributable more to the printseller, perhaps, than even to the public or to the artist?—I think so; I think if the printsellers would undertake those works they would find a ready sale for them.

4286. You are aware of compositions in outline having been circulated by the Art Union of London?—Yes.

4287. Has that met with general approbation, as far as you have been able to judge?—Yes.

4288. And a ready diffusion among the public?—I think they have been very much liked.

4289. Have they not received with avidity the outlines of Retzch and others, published by the Düsseldorf school?—Yes.

4290. Do you think such publications tend much to the encouragement of a taste for high and pure art in the country?—I think they would very much indeed.

4291. Do you think there is an improvement in the public taste in reference to engraving?—I think so; and I attribute that entirely to the art unions. I find people more conversant with engraving, and take a much greater interest in it, than they did five or six years ago.

4292. Mr. *Ewart.*] In what way has the Art Union acted upon the public taste?—By the dissemination of the engravings, many people are brought to think of it who really before never gave it a thought.

4293. Has it stimulated the activity of the publishers?—I do not think it has; I do not think the publishers have done anything of late years.

4294. Has there not been some competition caused by the issuing of the plates of the Art Union?—I think not.

4295. *Chairman.*] The publisher is requisite to the engraver, inasmuch as he forms the intermediate link between him and the public, and acts for the engraver, who cannot apply himself to a mere matter of trade?—Certainly, he is requisite so far, as it is quite useless for any engraver to think of publishing for himself.

4296. It requires considerable machinery and capital, does it not?—No; but the publishers put a bar to it by demanding 50 per cent. on the publication. What I mean is, supposing you engrave a plate that you would publish at a guinea, they will take that of you, and give you half a guinea, and out of your half guinea you pay the expense of the engraving, the copyright of the picture, the printing, the advertising, and every other expense, and they take the half guinea for the simple sale of the print.

4297. Is that a course of proceeding adopted by individual publishers, or is it a general regulation of the trade?—I believe it is a general regulation of the trade now; in fact I have it in writing from one of the most eminent houses in London.

4298. Mr. *M'Geachy.*] Has any change recently taken place?—Perhaps eight or ten years ago it was conducted on a different principle.

4299. On more liberal terms?—Certainly on better terms.

4300. *Chairman.*] So that at present they are entirely in the hands of the publishers, without much hope of being allowed to act for themselves?—Without the slightest hope of it.

4301. In case a work be published by commission, what is the usual price demanded from the artist; how much per cent.?—Do you mean supposing a publisher publishes a plate for me?

4302. Yes.—In the first place, I should never think of doing it, because I should never expect a print to be sold; I have known it in many instances; I have known instances where prints have been applied for which were published in a private way, and they would not even take the trouble to obtain them.

4303. Nor advertise them, probably?—They will not do a thing for you.

4304. Is not that the case in other branches of trade; for instance, in the literary, as well as the printselling trade?—Perhaps it may be the case.

4305. Mr. *Ewart.*] Do you think the engraver stands in a worse position with respect to the publisher than a writer does with respect to his publisher,—That I cannot say.

4306. Do you consider the engraver aggrieved?—I think it prevents many a man doing much better than he would; Raimbach and Wilkie published, and made it answer.

4307. To what do you attribute this power which publishers seem to exercise

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exercise over engravers?—No doubt the object is to keep them from publishing at all.

4308. *Chairman.*] Will you state to the Committee what is, within your knowledge, the average per centage they demand in the case of commission?—That is a question I cannot answer: for example, in the one transaction I mentioned, where I believe, as I before said, I have it in writing, 50 per cent. was the sum named. That is the only transaction I ever had of the kind.

4309. Mr. *B. Wall.*] Are you aware what becomes of the plates that belong to the Art Union?—No; I fancy they keep them.

4310. Would there be any objection to the sale of them?—That is a question I cannot answer at all.

4311. Would it not be a means of testing their merit?—I should think not; because they have already had such an extensive circulation that I do not suppose there would be much sale met with for them.

4312. *Chairman.*] It was stated to the Committee in former evidence, that the amount of discount allowed to the retail printseller was one-third, or 33 ¼ per cent.; are you acquainted with that fact?—No.

4313. You are not enabled to state to the Committee whether it is more or less?—No; I can only state the fact that I know myself; but even then, if you consider they have 120 prints for every 100, that will give 20 per cent. more, and consequently exceed the 50 per cent. I before named.

4314. Mr. *Ewart.*] Does not competition among the publishers enable the engraver to publish more cheaply?—No. I consider, myself, that if one publisher declines to publish a plate they will all do so.

4315. *Chairman.*] There is a sort of confederation among them, to prevent the publication of any work by an individual against the will of the majority?—Yes, I think so.

4316. Mr. *Ewart.*] And you attribute to the publisher an undue ascendency, which is not possessed by other trades, in the same proportion?—Yes; but I cannot speak about other trades.

4317. *Chairman.*] The publishers are, in fine, complete dictators as to the subjects which are to be engraved and distributed amongst the public?—They were before the art unions came out.

4318. Mr. *Ewart.*] Then the art unions have done a great deal of good in that respect?—Certainly, they have placed engravers in a much more independent situation.

4319. Supposing the Art Union, instead of applying its funds as they now do in a great degree to the encouragement of painting, were to allot a larger sum for the encouragement of engraving, and to employ two or three engravers instead of one, do you think that that would be a measure calculated to promote engraving to any considerable extent?—Yes, I had an idea myself, that if (we will say) the Art Union of London were to engrave a separate subject for each 5,000 subscribers on steel; and a steel plate would go well that number. As to there being any difficulty about the distribution of them, I do not think there would be the slightest; because, supposing there were four plates engraved for the 20,000 subscribers, the names of the different subjects might be put into the wheel, and drawn in the same way as the prizes, the first-drawn subject to belong to the first 5,000, the second-drawn subject to belong to the second, and so on; and the subscribers at present have no choice, and in that respect, where a person subscribes two or three guineas, he might have one of each.

4320. Do you think it judicious to leave to the committee, as constituted at present, or generally to an amateur committee, the selection of engravers and subjects for engraving?—Yes, I think so, certainly.

4321. You have no apprehension they will abuse or misapply their power?—Not the slightest; I think they have done wonders. With only one exception, where they have purchased a plate, and they were deceived in that in the time it would take finishing, I do not think there has been any reason to complain.

4322. Mr. *B. Wall.*] State more in detail that instance?—It was simply as related to the purchase of a plate which they wished to have.

4323. What plate and what year?—I cannot tell you the year; it was the plate of the "Saints' Day;" they thought they should obtain it earlier from having

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having been commenced, but it turned out they did not; it was not completed so soon; but still that was no fault of the committee.

4324. Would that have occurred if they had had either artists or engravers members of that committee?—Perhaps not; but still I should never advocate for artists or engravers belonging to the committee.

4325. *Chairman.*] Do you think it a better arrangement to give commissions as they now do to artists for the execution of plates, or to give prizes in the same manner as they give prizes for paintings, leaving to the prizeholders the power of selecting from engravings already published?—I think the better plan is to engrave their own plates, because there are many subjects which they perhaps would take up that publishers would not.

4326. What are the subjects which you think ought to be principally held in view by an art union, those from modern or those from ancient art?—I should certainly say modern art, of the highest-class pictures they can get: I think they ought not to engrave an inferior picture, because it is impossible to make a good plate from an inferior picture.

4327. Mr. *B. Wall.*] You have referred, in your evidence, to engravings of dogs and ducks; are you not aware that one of the greatest ornaments of the English school is Landseer, who is pre-eminent in the painting of dogs and ducks?—Yes, that is all true; and I am sorry such pre-eminent talent should be sacrificed to such subjects.

4328. *Chairman.*] Do you not think that some of the productions of ancient art might with great propriety be selected for engraving, such as the Sebastiano del Piombo of the National Gallery, and other works of similar character and merit?—Yes; but I think we have some pictures in the English school that would stand by them.

4329. That would stand by the Sebastiano del Piombo?—I do not know as to that particularly, but the general class of pictures; there is Eastlake's "Christ weeping over Jerusalem."

4330. Then you would employ engraving as a means of encouraging the English painter as well as the English engraver?—Certainly.

4331. And in that view you recommend modern art in preference to ancient?—That is my opinion.

Lunæ, 22° die Julii, 1844.

MEMBERS PRESENT.

Mr. Ridley Colborne.	Mr. M'Geachy.
Mr. Escott.	Mr. Baring Wall.
Mr. Ewart.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

Mr. *William Moore,* called in; and Examined.

Mr. *W. Moore.*
22 July 1844.

4332. *Chairman.*] HAVE you been employed by the Art Union of London, or by persons subscribing to the Art Union, in making frames for their engravings?—I have.

4333. How long have you been so employed?—Ever since the Art Union has been established, particularly within these last two or three years.

4334. Has this employment very much increased your trade?—Decidedly.

4335. Has that increase been progressive?—It has.

4336. Have you been employed in consequence also by other persons not subscribers to the Art Union?—Yes, I consider so.

4337. What is the description of frame in general made for those engravings; are they uniform, or diversified by the taste of individuals?—Decidedly so: the price is from half-a-guinea up to two or three guineas, or more.

4338. Are there many other persons so employed besides yourself by the subscribers to the Art Union?—Certainly.

4339. Mr.

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4339. Mr. *B. Wall.*] You do not monopolize the employment?—Decidedly not.

4340. *Chairman.*] Is there a tendency to improve in the decoration of frames?—Yes: I have lately got a class of frames expressly for Art Union prints.

4341. What is the character of that class?—A kind of light frame, in imitation of carving.

4342. What is the price of a frame of that description (*a frame being pointed out to the Witness*)?—That is a papier maché frame; it is not the description of frame I make. My frames are composition and wood.

4343. Is the art of frame carving more cultivated than it was at a former period in England?—Decidedly.

4344. Do you attribute that, in any degree, to the influence of art unions?—In some degree, I do; because some frames have been got up in carving for art unions.

4345. Is there much more attention to the style of decoration amongst frame-makers now than there was some years ago?—Very much.

4346. Is it made a matter of regular instruction and practice, grounded upon the study of the best models of other countries at different periods?—I think it is occasionally carried to that extent, but not generally.

4347. You make your frames according to the taste of the individual?—Very much so.

4348. There are some who prefer the Louis Quatorze, and Louis Quinze style, others that of Elizabeth or of Francis the First, and others again the modern Italian, English, &c.?—Exactly.

4349. You are competent to make frames in each of those several styles?—Yes.

4350. Do you think the public are more discriminating in that particular now, than they formerly were?—Certainly, I think the taste of the public is decidedly improving.

4351. Have you heard a similar opinion expressed by other persons connected with your trade?—I have; I have considerable opportunity of hearing, because I not only manufacture frames, but I manufacture materials for artists' use.

4352. What is your opinion of the effect of art unions upon those different branches of trade?—With respect to the art of painting, I think it has tended to the encouragement of painting; that is, of a certain class of paintings.

4353. The question refers to the increased demand for articles connected with the fine arts, such as frames and materials for painting?—There is a much greater demand for materials for painting.

4354. Mr. *Ewart.*] Have you derived much benefit from the instructions afforded by the School of Design?—Yes; I think we have found benefit from that likewise.

4355. In improving the taste of carvers and gilders?—Yes.

4356. *Chairman.*] Have many of the pupils of the School of Design yet appeared amongst the carvers and gilders of the metropolis?—I should hardly think there have; but the men have much more talent than they used to have.

4357. Mr. *Ewart.*] Have the carvers and gilders much improved in their designs?—Certainly they have; the frames used to be very bad as to taste.

4358. Mr. *B. Wall.*] Do not you attribute that more to the circumstance of the English public having travelled a good deal, and seen the designs abroad, and brought over a good many old carvings and frames, which they have had copied in this country?—I think it is very probable.

4359. You do not affect to connect that improvement with the existence of art unions?—I do not know that I could.

4360. Mr. *Ewart.*] Do you think that the taste of the great mass of society, below that portion of the society which usually travel on the Continent, has improved in this country within your observation?—I am sure it has.

4361. Can you give the Committee any estimate of the increased employment which you suppose has originated from the art unions, in your particular profession?—I have not made any estimate.

4362. Is the opinion which you have expressed in favour of art unions, general amongst others of the same trade with yourself?—Decidedly.

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Mr. *W. Moore.*
22 July 1844.

4363. Have you reason to think, that by the interruption of the proceedings of the Art Union, you will suffer materially in the encouragement given to your trade?—Yes, I am sure we should, if the Art Union were not to go on, decidedly.

4364. Mr. *B. Wall.*] You think that would be the general opinion of the trade, as well as your own?—I am sure it is.

Mr. *Thomas Boys*, called in; and Examined.

Mr. *Thomas Boys.*

4365. *Chairman.*] YOU have been engaged in carrying out a particular speculation for the distribution of engravings, somewhat upon the plan of the Art Union of London?—I have.

4366. Will you state the nature of your plan?—The general ground of the plan is the same as that of the Art Union of London. It was originally commenced by me in the spring of 1843, and announced that it would be completed in the spring of 1844. In the prospectus which I first issued, a copy of which I have with me, I showed clearly that art unions were considered by me to be generally beneficial. I stated in it this: "These societies have contributed, and are contributing, to much good, in the fostering of native talent, and by infusing into society in general a love of the fine arts, gradually leading to a due appreciation of what is excellent." The reason which I put forth in my first prospectus for undertaking the "Fine Art Distribution," which I then began, was that of self-defence. I had then found that the distribution of prints by the Art Union took away a number of my connexion, and I began to revolve whether, approving as I did of the principle of art unions, and stating that they were capable of producing much good, and gradually leading to the appreciation of what is excellent, whether I could not myself do the same thing, having more facilities by a large stock of plates, and engraving fresh ones, as I was then doing and have done since; I began to revolve whether I could not do it as beneficially to art as the art unions could do. I therefore undertook this distribution at that period of time, and I continued it until April in this present year, when the Government proceedings stayed my hand. I have put a petition forward to The House, which the Chairman of this Committee was so kind as to present for me, in which I have made a general statement of the different points in which my distribution and that of the art unions agree, and in which they differ. I can shortly, if the Committee please, in a few words recapitulate them.

4367. Will you be so kind as to do so?—The Art Union in 1843, inclusive of the prints which they distributed to their subscribers, distributed works of art to the extent of 20,338 *l.* 11 *s.* This is derived from their Report. The items which formed that sum were 12,338 *l.* 11 *s.* in the shape of prints delivered to their subscribers, and prizes to the amount of 8,000 *l.* more. As compared with the Art Union, my Fine Art Distribution from 1843 to 1844 had distributed, and would have distributed at its conclusion in May, if it had been suffered to have gone on, 20,599 *l.* 19 *s.*, consisting of subscriptions to the amount of 13,125 *l.*, and prizes to the amount of 7,474 *l.* 19 *s.* In the Art Union the number of prizes were 286, averaging one in forty to the number of subscribers. The number of prizes in my distribution was 711, averaging one in 18, one prize to each 18 tickets. The prizes in the Art Union consist of pictures and drawings, and then a few bronzes, I believe, and a few medals also. The prizes in my Fine Art Distribution consist of pictures, drawings, and engravings simply. In the Art Union they distributed one single engraving. In my distribution I gave the choice of a multitude of engravings, comprising all the stock that I had, including prints and proofs of various sorts. The list amounted to nearly 200. These in the room are some of them: "The Falconer's Son," "The Angler's Daughter," "The Heart's Misgivings," and "The Momentous Question," with others. Those are from plates which I engraved anew for the purpose of distribution. There are some other new plates also, which I engraved for the same purpose, independently of the general stock which I had, consisting of Landseer's Bolton Abbey, and a number of works of the first class of art. All those were open to the choice of the subscribers in my distribution, so that a person might take one, two, three, or more tickets, and might have a selection of prints, or a certain print at their pleasure. The mode of drawing was the same as in the Art Union; the effects generally, I should

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Mr. Thomas Boys. 22 July 1844.

should say, are precisely the same; when I say the effect, I mean the effect upon art: that although the Art Union consisted chiefly of pictures, and mine included engravings more than original pictures, though at the same time I embraced a portion of the principle of the Art Union in distributing 500 guineas worth of original pictures, yet mine consisted principally of drawings and engravings. The prizes in the Art Union are subject to be selected from five exhibitions; there are certain rules which govern their selection, in this way, that the subscribers can select from those exhibitions, but only such pictures as are registered previously to the opening of the exhibition, so that although in the first instance it appears to be a wide range of selection, that each subscriber should have the range of five exhibitions to select his picture from, yet when he comes to analyze it it becomes, in a great measure, circumscribed, and therefore I should recommend to have a different plan, in regard to pictures, than what has hitherto been pursued. The pictures which are now distributed are all required to be registered; if a subscriber wishes to select a picture which is not registered, he cannot take it; the number of pictures which are for choice becomes therefore very much diminished. For instance, the exhibition opens, and a number of the best pictures are pictures by the best artists, who may have prejudices against art unions, or whose pictures have been previously sold or commissioned, consequently those pictures are all entirely excluded; probably that would be half the exhibition. After those are deducted, it is probable that only half the remainder are registered; it is only the registered pictures that the Art Union can select; those which are unregistered are out of their pale, and therefore it comes to a much smaller number, in reality, than it does at first sight appear from which the selection is to be made. I think that is capable of great improvement in respect of art unions, but that is a point in which my plan differed. I will state the plan upon which I arranged the selection of pictures: I had 500 guineas' worth of pictures, consisting of three of 100 guineas, two of 50, and four of 25, making nine prizes; I gave the range of all the exhibitions, both in town and in the country; I gave the permission, if a picture was not found in the exhibitions suitable to the taste of the subscriber, to select from any exhibitor's studio any picture painted during the preceding three years; or failing that, I gave permission to commission a picture to any painter during the next 12 months. I also extended, in order to make it free, (for I think that freedom is the great principle upon which all these matters should be conducted,) I gave the power to divide the hundred-guinea prize, or the fifty-guinea prize, into two, that the person might select a seventy guinea and a thirty, or two fifties, just as he pleased. The Art Union restricted to one picture, and if a person has a hundred-guinea prize, unless he can find a picture precisely of that price suited to his taste he must either make a sacrifice, or he must pay more, or he must have a picture he does not like. One great advantage of the system I introduced, and which I have subsequently continued, is this; the *modus operandi* is this: a person having a fifty-guinea prize goes to the exhibition, and after that limitation which I have spoken of, he finds perhaps only two or three open to his selection. I may assume his taste is good; he does not approve of either of those three. He has then, under my system, the power of going to Mr. Landseer, or Mr. Leslie, or Mr. Collins, or any other first-rate artist, and saying to him, "I have got a fifty-guinea prize, paint me a picture; I do not care about the size of it, only paint me a picture for the price of fifty guineas; it may be as small as any of your cabinet pictures, but let it be the best style of art." Therefore that plan threw it open to all the first-rate artists, and to every one who had the judgment to make a good selection; it gave the power to make a good selection. He was not confined to take that which was not good, but he had the power to go to that which is good, failing the finding of that which is good in the exhibition. And it strikes me that that is a very important improvement, and one of which the art unions may avail themselves. I know that also gives, which by some may be objected to, an opening to portraiture, that is to persons commissioning their own portraits; but I do not consider myself that that would prevail to such a great extent as to make it an objection to the principle I have put. I think persons would have a fairer scope before them for the exercise of their judgment and their taste. Then there is another objection which is made against art unions, that they have the effect of confining art to mediocrity; that the artist paints so

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Mr. *Thomas Boys.*

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many pictures for the purpose of meeting the price at the exhibition. Now supposing that to be so, the principle I have been speaking of is one which cuts at the root of that, because if a man paints only for a certain price, and his picture is mediocre, when taste advances, that man's pictures will be rejected, and he will not have a sale for his pictures; then he must paint to the best of his talent, or else his pictures will not sell; therefore upon those two grounds the distinction I have made will hold good in the regulation of art unions hereafter, for it is a thing which does not concern me personally, and I submit it only for the general good. Then I will say further, that my plan was a *bonâ fide* plan; I gave unquestionably in all points the extreme value, the full value, and the undoubted value, because there was an opportunity of selection; what did not suit one person suited another; that is evident from these three or four prints which are here, and when I add Bolton Abbey, and some others, I say that I gave an undoubted value for the subscription which I received. Then with respect to the general principle and character of art unions, as to the question whether the basis and ground upon which they have been founded, is a principle of gaming. I have clearly set out in my first prospectus my own views, which I took from very excellent sources; for before I went into this I had my doubts about the matter. I detest the gaming principle; and I took the opinion of two or three clergymen of the Church of England upon the point, whether morally the thing was right or wrong, and I received confirmation from them that the thing was right, provided that *bonâ fide* undoubted value was given for the subscriptions. Having satisfied myself upon that point, I went into it. The principle, as distinct from gaming, is this, that when one man pays his guinea and receives *bonâ fide* value for it, that is only barter. When 10 persons subcribe a guinea together, and it forms a sweepstakes of 10 guineas, and by some chance or lot nine persons out of those 10 lose their money, and one pockets the whole, that is the general principle of gaming; but when 10 persons each receive their value for it, that is not gaming. That is the principle I have laid down in my prospectus.

4368. Will you state in what way you conceive your plan differs from one which you have just stated would, in your opinion, subject a person to the imputation of gaming?—The Art Union is precisely the same with respect to that. In this case, each individual receives the value for his money. I then proceeded with my Art Union from February 1843 to April 1844. I know it has been called, as it professed to be, a trading speculation; I put it forth as such; but at the same time associating with it the inevitable principle of good to art, upon the same ground that the Art Union has produced good. I have stated in my petition, that the result to me, provided it were calculated according to the prospectus I have issued, would not exceed from 10 to 12½ per cent. per annum, having paid the expenses, and paid the cost of the prizes and prints distributed. I could even limit it to 10 per cent.; and say, that the amount of the remuneration that it would yield to me, would not be more than at the rate of 10 per cent. per annum upon the amount of the distribution of art made; and out of that, I should then personally incur the entire expense of those new plates which I had engraved. Those, I think, are the principal points upon which my distribution may differ from or correspond with those of the Art Union. The result is this: that the same amount of art has been distributed, with a view to the same principle; and that the entire cost, charge, care, and risk, and everything else, has been my own personal matter. I have received the highest patronage, from Royalty down to all classes of society; taking in the middle class of society, for the bulk is derived from the middle class. And I have reason to believe that to all classes of society I have given satisfaction. I have reason to believe that there is no imputation, of any kind, that can be made in any way against it; and I therefore sought the consideration of Parliament, through this Committee, for permission to complete that which had been sanctioned and permitted for these 14 months, and which was on the eve of completion in May this year, and which was suddenly stopped by the circumstances which are so well known.

4369. Did you receive any notification from the Treasury?—I did.

4370. What part of this plan has been actually carried into operation?—One part of it was, and that was in this way: I had disposed of 6,000 odd tickets up to October last; and in October last I drew for the whole number of

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of tickets, and such prizes as fell to the unsold tickets formed the completing part of this distribution; so that the whole are thus drawn, but divided into two drawings; they are one and the same thing. The second drawing was to have been in May, but was stopped.

4371. Mr. *Ewart.*] If all the members have prints of equal value, and all have a chance of prizes, do not they stand in the same moral position as if the members received no prints and had all a chance of prizes; in fact, does the giving of an engraving to each member destroy the principle of a lottery?—I think it does, for this reason, that it is not only the prizeholders who obtain a benefit for their guinea, but every individual who pays a guinea receives a corresponding benefit.

4372. Is not the principle of a lottery the principle of chance, and does not that exist in each case?—It exists in each. I do not hold that the gaming consists in the principle of chance; the gaming consists in taking from any one person a sum of money for which no equivalent is rendered, and which is gained by another person.

4373. *Chairman.*] Then to the certainty of gaining an engraving adequate to the sum subscribed, you superadd the chance of obtaining a painting?—That I conceive to be the result of the principle of mutual combination, which affords advantages to which those persons who obtain prizes are entitled.

4374. But the whole force of your reasoning will depend upon the real value of the engraving; if the engraving be shown not to be of the value of 1*l.* or one guinea, then the principle of chance would be equally applicable to the distribution of engravings as to the distribution of paintings?—That, I think, is the same question as the former one. I should say that any print which in the ordinary course of publication would be published at a guinea is to be held of the value of a guinea.

4375. Is not this the effect of your plan, that the publisher who undertakes it prefers the profits arising from a more extensive distribution of his prints to a more limited distribution at a higher value?—Certainly; that principle would prevail; I had an instance of it in the case of "The Heart's Misgivings;" it was originally announced at two guineas, and I have since published it at a guinea.

4376. Mr. *Ewart.*] If a gaming-house were to give what was supposed an equivalent to the subscribers who supported it, and then allowed them to throw dice for certain prizes, would that or not be gambling?—If they gave what was a value it would not.

4377. Would that destroy the principle of chance which induces men to gamble?—Provided value were given for the guinea in the first instance, the principle of gaming would be destroyed.

4378. If persons were allowed after that to throw dice for a certain number of prizes beyond their guinea, would not the principle of a lottery still prevail?—That is the very principle of art unions. I think that art unions are justly founded.

4379. If the publisher gives the full value of his subscription to the subscriber, how does the publisher gain by the transaction?—Because what is esteemed the full value is according to the list contained in the prospectus. I have given in the publication value, which calculates upon a profit, and the greater and more easy sale enables him to realize a profit, although he gives the individual the full, ordinary, and commonly estimated value for his guinea.

4380. Mr. *M'Geachy.*] And in addition to that he gives prizes to a certain amount?—Yes; I am prepared to give an estimate of my own transactions, showing the way in which I have worked it.

4381. Do you put a different value upon those prints from the ordinary market value?—Not any.

4382. Mr. *B. Wall.*] You mentioned that you had a stock of plates on hand; will you state whether those plates were engraved by you, or bought by you after they had been some time in the trade, and what the proportions were of old ones and of new ones?—Generally speaking, the engravings were what had been published by me in consecutive order up to the time of my commencing this distribution. Those which I have published since are, "The Falconer's Son," "The Angler's Daughter," "The Momentous Question," "The Battle of Worcester," and "The Heart's Misgivings." There are two or three others in preparation.

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Mr. *Thomas Boys.*

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4383. You mentioned "The Heart's Misgivings" as one of those which you stated that you had distributed at one guinea, having been originally published at two guineas?—No; it was originally announced as being intended to be published at two guineas, and I published it at one; but it was never sold at any other price than one guinea.

4384. What were the circumstances that led to the difference between your original notion of the price being two guineas, and its publication at one guinea?—There were two reasons: one was, that the engraver was changed; it had originally been intended to be engraved by Mr. Cousins, it was afterwards engraved by Mr. Bellin; and having my distribution on foot, I thought it would be a very attractive thing to my subscribers to give them that plate for one guinea.

4385. You have referred to a picture of Landseer's, "Bolton Abbey;" will you state how many impressions had been struck off from that plate when you bought it?—I did not buy it; I originally published it.

4386. How many impressions were distributed by you?—I cannot say at this moment.

4387. You purchased the plate of Lord Durham's son for distribution?—I did.

4388. Did you hear that Mr. Cousins had complained of the injustice done to him, in continuing to print it, before the period when you purchased it?—I did; Mr. Cousins mentioned it to me.

4389. At the period when you purchased the plate, it was a worn-out plate?—It was nearly so; it had been worn out, and had been repaired again.

4390. Were you obliged, before you circulated any new impressions from it among the public, to retouch the plate?—I had that plate retouched for printing, but it was just at that point of time when the distribution was stopped, and, therefore, I do not suppose half-a-dozen impressions from it have been circulated. I reduced the price of it; but just at that time this notice from the Treasury came, and the print has never been circulated by me for my distribution.

4391. Of that print, are there many on hand?—I have had 400 printed, which are all on hand.

4392. It was intended to circulate those 400 as prizes to the public?—Not as prizes; as prints for selection, in case any one chose to select it as in part for his guinea.

4393. Do you think it can be conducive to high art to circulate impressions of a worn-out plate as prints for selection among the public, the plate having been adjudged by the gentleman who engraved it to be worn out before it came into your possession?—It had been repaired before it came into my possession, and it has also been repaired since.

4394. Did not a great part of the stock which you possess formerly belong to Alderman Boydell?—Not a great part of it. There are some little remains still of Alderman Boydell's; but the greater proportion of it are plates which I published myself, or which I published in conjunction with the firm at Pall Mall when I was there. I have Woollett's plates, which were in Hurst & Robinson's possession.

4395. You stated that 7,000 *l.* worth of prizes were distributed by you?—Distributed, or to be distributed.

4396. When you state that the prizes were to the amount of 7,000 *l.* it was of course your own valuation of them?—Of course.

4397. The inference you wish the Committee to draw from the running parallel which you have given between your art union and the other art unions is, that the Art Union which is more particularly the subject of reference to this Committee, is less economically arranged?—With regard to the prizes, which I put at 7,000 *l.* in answer to a question just now, whether the valuation was mine; so far as those prizes were concerned, I said of course, Yes, it was so, upon the same principle that the valuation of each picture is that of the artist.

4398. You were understood to say, that your Art Union distributed 1 prize in 18, and that the other Art Union distributed 1 prize in 40. Of course the inference is, that the other Art Union distribute many fewer prizes than they ought to do?—I do not know that the inference is that, because their prizes are higher in value. Their prizes make a greater amount than mine in value. But I think that in order to foster art, to give a greater number of prizes is somewhat

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somewhat the better plan of the two, because it goes into a greater number of hands, and each becomes the centre of a circle.

4399. Mr. *Ewart.*] Do you consider that an individual publisher who distributes prizes as you propose to do, acts on the same principle as an art union?—Precisely.

4400. Must not a publisher who represents as it were in himself an art union, proceed upon the principle of profit and loss, while a multitude of persons forming themselves into an art union, need not make a profit beyond what is necessary for the mere support of their establishment, and consequently do not proceed upon the principle of profit and loss?—Undoubtedly, they do not proceed upon the principle of profit and loss.

4401. Then if you proceed upon the principle of profit and loss, does not that establish a distinction between the two cases?—Yes, a distinction with regard to the profit and loss, but not a distinction as far as the effects upon art.

4402. *Chairman.*] Does not the profit made by the Art Union go to the direct encouragement of art, by enabling it to give commensurate prices to engravers for the execution of their engravings, whereas, you necessarily have to be compensated for your own trouble, independently of the expenses of management and cost of engraving, and consequently to make a diminution in some degree in the amount which otherwise you would give to the engraver?—With respect to engravings, the prices paid to the engravers by the art unions are not greater than those which publishers pay, and therefore engravers have no suffering on that account; the publishers pay as well as the Art Union. The Committee will recollect that I have gone to the expense of five or six different engravings this year, which I have enumerated. I have the benefit of those engravings in my trade; but in making the calculations which I have before stated, that they have not paid me above 10 per cent. upon the amount of the distributions, I have not taken one shilling of the cost of any of those engravings into the account.

4403. Then the profit which the Art Union may be supposed to make equally with you must be applied to other purposes, independently of engraving, namely to increasing the amount of the prizes, or the distribution of other works of art?—Not altogether that, because my position was peculiar, inasmuch as I had the materials for making prizes in my own possession. For instance, I had "Bolton Abbey;" I had first-rate impressions of "Bolton Abbey," at 10 and 15 guineas. No one could say that a first-rate impression of "Bolton Abbey," which was valued in its frame and plate glass at 25 guineas, was over-valued. There were a certain number of prizes of "Bolton Abbey" and other works of art, upon the same principle. Thus I had the power of making prizes, which prizes, when ultimately delivered, were as beneficial to art as any pictures of a mediocre kind could be, tending to elevate the taste more than any mediocre picture would. Those were already in my possession, emanating from my stock, and they tended to produce the same amount of benefit to art, and so to artists, as any other prizes would have done. Therefore it was on that account that I had a power which no man else except a printseller could have had.

4404. Being already established, and having the means of carrying out your plan at a cheaper rate than the art unions, you were able to balance the expenses rather more favourably to yourself and to the public?—Yes, the balance was more favourable in consequence of my having that power.

4405. The machinery not being so expensive in your case?—The machinery has been more expensive in my case. The machinery of the art unions consists of salaries which are paid to its secretaries, the rents of premises, and certain other expenses, which amount, I believe, to two or three thousand pounds. The Art Union has hitherto acted through the medium of honorary secretaries, who have collected the subscriptions. I have not done so; I have given an allowance to my country agents for doing my business for me; I could not have obtained it otherwise. I have had rent and salaries, and other expenses; advertising itself cost 900 *l.*; that is only one item. Putting all together, my expenses have been about 3,400 *l.*, including outlay in the shape of advertising, employment of persons, rental of premises, printing prospectuses, of which I have distributed perhaps 200,000, and postages are no small item. In one week I paid 15 *l.* for postage stamps alone upon this matter; so that altogether my expenses have been more than 3,400 *l.* Perhaps the Committee will allow me to state the figures shortly. The table would run thus: ulti-

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Mr. *Thomas Boys.*

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mately there have been 12,500 tickets; 500 tickets were added in the last part of the distribution, in consequence of so many pictures being added in proportion, amounting in net pounds to 13,125 *l.* The average allowance, (I state this, as I wish to be perfectly open,) the average allowance to the country agents upon that would be 11 per cent., amounting to 1,443 *l.*, which would leave a balance of 11,682 *l.* The cost of the prizes (I am now speaking of the literal absolute cost to me,) the cost of the prizes, that is, of the paper and print only, giving in the use of all my plates, as near as I can tell is 5,171 *l.* The expenses I estimate at 3,427 *l.* Those expenses and cost added together make 8,598 *l.*, which, deducted from the 11,682 *l.* net, leaves 3,084 *l.*, out of which sum I have expended nearly 2,000 *l.* in new engravings, the use of which has been thrown into the distribution, besides the use of all my other plates, "Bolton Abbey," and so forth. The distribution amounts to 20,599 *l.*; the progress of the distribution has occupied now, up to this time, a year and a half. Ten per cent. per annum on the amount I have stated, 20,599 *l.*, would be 3,090 *l.*; therefore out of that 10 per cent. I have paid, without charging any amount whatever, the expense of all the new engravings, which I have thrown in.

4406. *Chairman.*] You have not stated the amount of agency?—The agency expenses form part of the 3,427 *l.*; the agency allowances have been deducted as before stated.

4407. Mr. *Ewart.*] You were understood to state that the great number of engravings you possess enables you to sell them at a greatly reduced price, if you were allowed to establish an art union?—No; I have sold the prize engravings at their original prices. It would weigh with me, if I were about publishing a new engraving, in fixing the price, to fix it at a more moderate price.

4408. Could not the Art Union act as you propose to do; could not it purchase a great number of engravings from publishers, and, consequently, getting them at a greatly reduced price, act as you propose to do?—It would be clearly not economical on the part of the Art Union to purchase engravings from other parties; they had better engrave their own plate.

4409. Could not they, if they engraved their own plate, meet you on equal terms?—Undoubtedly they might, or upon more than equal terms, because they can engrave a fine plate and publish it for a guinea, and, by giving a chance for pictures also, they can more than meet the printseller in his sale.

4410. *Chairman.*] If you receive subscriptions from the large number of subscribers that you have stated, for two or three years successively, are you not enabled to employ engravers at the same rate and with the same facility as the Art Union?—With an art distribution I assuredly am; I have all the same facilities, and, perhaps, in respect to the distribution of prints, I have more, because I can give a greater choice; I have given my subscribers the benefit of my entire stock of publications, and the benefit of six new plates.

4411. Then the difference between an art union and a fine art distribution, such as yours, seems to be this, that the amount of profit which may exist in either case, in the case of the Art Union is carried to the account of the public, and in yours to that of the private individual?—An amount of profit accrues to the individual in my case, but by reason of the circumstances which I have stated, the public do not suffer by that means, as they receive a full equivalent.

4412. It is only in the case of a publisher, such as you have described, that that could occur?—It is only in the case of a publisher possessing a considerable number of plates.

4413. If it be applicable to a single publisher, is it not more applicable to a number of publishers combining for the same purpose?—The interests of publishers are all standing upon a different footing; one stands upon a different footing from another. It would be competent for any publisher to do the same thing that I have done, or any number of publishers could do it by joint agency.

4414. Was not the principle upon which the National Art Union was intended to be founded the combination of a certain number of publishers and printsellers?—No. Mr. Moon was said to have been concerned in the National Art Union, but he was the only printseller concerned in it.

4415. Mr. *B. Wall.*] You are understood to state that the printseller can do the thing cheaply, because he has a large stock?—He uses pictures and plates which have cost him a large sum of money.

44 6. Therefore the printseller would, with a view to his own interest, put

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put into his lottery those engravings which sold least with the public, in order to distribute them among the subscribers?—No, that does not follow; the engraving may have been published a considerable time, and may be the best of its class. I will instance "Bolton Abbey," which has been published several years, and which holds its place as a first engraving of its class, and now it has become an old engraving. But old engravings would never answer the object. It is not "Bolton Abbey" that would carry the point with the public for a new distribution. They will have novelty; and if I had continued it for another year, I must have engraved some three, or four, or six new plates.

4417. Are you aware that the actual cost of each print of "Una" to the society was, as nearly as possible, 3*s.* 4*d.* each?—I should think it is very possible that it may have been so,

4418. And that the cost of each print of the "Raffaelle and Fornarina" was about 3*s.* each?—When the number is so large as 14,000, it reduces the price of the engraving almost to nothing. In my estimate I have taken the paper and print at 12½ per cent. upon the publication, which is 2*s.* 6*d.* in the pound.

4419. Mr. *Escott.*] You are aware that the great objection to these societies is their gambling character, and you were understood to say that your institution had nothing of a gambling nature in it?—I apprehend it has not.

4420. The prizes in your institution are drawn by lot; surely a prizeholder is better off than one who is not so lucky as to be a prizeholder?—Yes.

4421. Are not the prizeholders determined by chance?—Yes.

4422. How do you distinguish this transaction, in which prizes are given away by chance, from a gambling transaction?—It is not mere chance which makes any transaction a gambling transaction; if the person *bonâ fide* receives his value for the money he pays, that puts it out of the pale of a gambling transaction.

4423. Mr. *R. Colborne.*] Then you think that the law authorities of the Government were wrong in the view they took of this subject?—I think they were.

4424. Mr. *Escott.*] Here is a society, in which a great quantity of valuable prizes are distributed by chance; how do you distinguish that from a private lottery?—Because in a private lottery no equivalent is given for the sum first paid.

4425. Mr. *Ewart.*] If all the persons who compete for the prize start from one equal point, is not it equally gambling, whether that equal point from which they start be nothing, or a fixed sum?—Taking the data that they all receive value for their subscription, and they all start from that given point, there would be no gambling in the transaction.

4426. *Chairman.*] Were no engraving to be distributed, would not you take it to be exclusively a gambling transaction?—Certainly, if there were not value given.

4427. Mr. *Escott.*] If that was to be allowed, might not any man set up a private lottery with profit to himself, so long as he distributed a great quantity of things, which he might say were equal to the amount of the subscription?—I do not think that if he gave the full ordinary estimated value it would be a gambling transaction.

4428. You are of opinion that he might establish his private lottery with impunity?—The same as I have done mine.

4429. Mr. *B. Wall.*] Do not all the tickets which remain unsold go to your own share in the lottery?—In the first instance they took that character. There were 12,000 tickets to be issued, 6,000 of those were sold; then the whole of the tickets were drawn and the prizes fell either to the first 6,000, which were sold, or to the last 6,000 which were not sold. Then the prizes which were drawn for the remaining 6,000 tickets which were not sold, formed the prizes which were left for the future drawing, so that there was no personal interest in it; it was merely a division into parts.

4430. Were not you the holder of half the prizes?—I was; but the number that were unsold were immediately put forth again for the purpose of completing the whole transaction; those identical prizes were put forth again for the completion of the first stipulation; so that from the first to the last the entire of the prizes on the completion go into the hands of the public.

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Mr. *Thomas Boys.*

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4431. But half were reserved on the original plan?—Thereabouts; they were to be drawn for in the second drawing, forming the second part of the same distribution.

4432. But the public are tempted to subscribe to the original plan by being told that there are so many prizes to be distributed, and only half are drawn?—Each individual person at the first drawing obtained precisely the same chance as if the whole of the tickets had been sold; because the entire quantity of tickets, and the entire number of prizes were drawn for in two separate wheels, and each person who had a number in one wheel, had the same chance as if the whole of the tickets had been sold.

4433. In advertising the account of the distribution of your lottery, the number of the ticket is mentioned in the public papers, not the name of the person to whom the prize fell?—It is not; it was my intention, at the closing of the matter, to name the persons to whom the prizes fell, but many prizes went through country agents, and I have not yet got the names.

4434. Mr. *Ewart.*] You are understood to admit that there is this distinction in principle between an individual who makes a fine art distribution and an art union, that the individual aims at profit, and the art union need not aim at profit?—The art union aims to pay its expenses.

4435. Do not you allow this, as a consequence of that admission, that an art union, if economically conducted, ought to have a larger sum disposable for the encouragement of art than the individual can have?—Taking into account that the individual possesses a large amount of property, which he throws into the benefit of the art union, I do not think it would be so.

4436. Mr. *Escott.*] You have facilities for establishing a private lottery?—I have facilities for giving prizes without the immediate purchase of them.

4437. The same principle might be adopted by a man who had a large quantity of furniture which he wished to dispose of?—Yes, the principle might be adopted with any large stock of goods.

4438. Would it not be adopted if it were allowed in cases where a man had a large stock of goods which could not be readily sold, if he could get the public to become parties to a lottery for them?—It is always to be understood, I believe, that value is to be given for the subscription.

4439. Mr. *Ewart.*] If this principle could be successfully conducted by an individual, could it not be much more successfully conducted by a combination of individuals?—It could be conducted to a larger extent.

4440. *Chairman.*] Is there not this objection to your plan, that an individual has not the same check or control in carrying it out, which a body, such as the committee of an art union, must more or less possess?—Yes. In my case there was this check in carrying it out: a committee of subscribers was formed, who had the entire regulation of the drawing, and all matters connected with it. It was drawn in Exeter Hall publicly, before all the subscribers. Every subscriber had a notice that the drawing was to take place then and there. The resolutions of the committee were published, showing that they had made a due examination of the tickets, and that they had placed their seals upon them, and that the whole thing was conducted with perfect equity and justice, and that those seals were not broken till the tickets were put in by the committee into the wheels in the presence of the assembled subscribers, of whom I suppose 1,500 to 2,000 were present.

4441. Have you any further suggestions to offer for the improvement of art unions?—There are some points of explanation upon the evidence which has been given.

4442. Will you have the goodness to put them in writing, and send them to the Committee?—I will do so.

Charles Lock Eastlake, Esq. called in; and Examined.

C. L. *Eastlake*, Esq.

4443. *Chairman.*] YOU are acquainted with the Art Union of London?—I am.

4444. Have you been long acquainted with it?—Since its first establishment; but I have not paid any particular attention to its operations.

4445. You are aware of the nature of its constitution?—Generally.

4446. And of its operations within these late years?—Yes; in a general way.

4447. Have

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4447. Have you had a sufficient opportunity of judging of its effect upon art?—Yes.

4448. Will you state what is your opinion of the constitution of the Art Union of London, and what, if any, are the defects which have occurred to you in its regulations?—I am not prepared to enter into the question of its effect upon the engravers' interests; I am aware that that is a very complicated question, and I am not able to enter into it; but with regard to the effect on painters, I have an opinion, and I must confess that that opinion has undergone a change since the first establishment of art unions. My first impression was, that they were by no means beneficial to art; that they had the effect of multiplying artists, and tempting many to follow the profession, who were perhaps not qualified to undertake it; and by such means of exciting hopes in them which, in the event of the failure of such institutions, could not be realized; and those effects have really happened on the late suspension (for I hope it is only a suspension) of the operation of art unions. That is the evil which I first believed to exist, and which certainly does exist, to a certain extent; but I consider that artists enter into such difficulties at their own peril, and that if they are not qualified to run the race which they propose to themselves, they alone are responsible. I give that objection its full force; I put it in strong terms, because that is the extent of the objection which I have to art unions. I think the good they do is to direct the attention of the public to art generally, and by degrees to inform and instruct the public on the subject of art. The objection that I have to the operation of the London Art Union is chiefly as to the mode of distributing the prizes. I am aware that the question is full of difficulties. The first intention was not to allow the subscribers to select their prizes, but to consider such right to belong to the committee. That plan had its evils, independently of not offering sufficient temptation to subscribe; for the individuals composing the committee were beset with applications from indigent artists, desirous to dispose of their works. A trial was made in that way for a certain time, and then it was found necessary to attract the public more by allowing each subscriber to select his own picture. I think the two systems might be combined, by proposing that the subscriber who wished to select his own picture should pay for that privilege; for example, that he should double his subscription, and that the additional sovereign should go to a fund for the purchase of works of art, to be placed in some permanent situation. The Committee are perhaps aware that in Germany, in the Düsseldorf Art Union, that has occasionally been the case. For example, Bendemann's picture of "The Jewish Captives at the Waters of Babylon," was purchased by the Art Union Society, and placed in a museum at Cologne. The committee of the Art Union here has never supposed it possible to adopt a regulation which would have the effect of depriving the subscribers, so to say, of a certain amount of their subscription, and to employ that sum in the purchase of works which would only benefit the public, and not the subscriber; but I think that by means of the proposition which I have submitted the object might in a measure be accomplished: I would propose that the committee should generally select the prizes, and that if any subscriber objected to that rule, he might, by paying an additional sovereign, which would be a small tax upon the prize he had won, select his picture himself; and that such additional payments should be considered a fund for the purpose of purchasing works of art, to be placed in some permanent situation.

4449. Mr. *Ewart.*] Is that principle adopted in the Düsseldorf Art Union?—No; it is adopted nowhere that I am aware of.

4450. Mr. *B. Wall.*] You have stated that at Düsseldorf a certain sum is put aside for the purpose you have mentioned; can you state how that is managed?—It depends upon the merit of the work. There is a certain sum subscribed, and a certain number of pictures are selected to be purchased out of the subscriptions; but the committee decide that a particular work of art is too good to become the property of an individual, and accordingly they buy it and place it before the public for ever.

4451. Do you know whether they have larger funds than the art unions in England have?—I imagine not: what I have referred to happened some years ago, for Bendemann's picture has been exhibited some years.

4452. Have the committee unlimited power of applying any sum of money to that purpose?—Yes. As it was originally constituted the committee were the sole judges of what pictures should be considered so worthy.

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4453. *Chairman.*] You would give the prizeholder who would be willing to subscribe an additional guinea, the choice of selecting from any exhibition he might think proper; do you think that would be a sufficient inducement to subscribe an additional guinea?—I think it might, for the selection is a very great object with many; many do not care about it, but many are anxious to select.

4454. Some of the prizes being much higher in value than others, do you think it would be judicious to have a sort of *ad valorem* subscription for this purpose, which, besides preventing abuses, would considerably increase the funds?—That would be a great improvement, I think, upon the suggestion.

4455. Mr. *Ewart.*] Does the Düsseldorf Art Union always apply a certain proportion of their annual subscriptions to the purchase of national pictures?—No, it only happens occasionally, and it is therefore the more honourable for any artist whose picture is so purchased.

4456. *Chairman.*] Have there been other instances besides the picture you have mentioned?—I believe there have been.

4457. Mr. *B. Wall.*] Has there been on the part of the subscribers to that art union a general acquiescence in that suggestion?—Perfectly so; the people have taken a pride in knowing that they have contributed to placing a good work in a permanent situation.

4458. *Chairman.*] Was not a proposition of that kind made to the Art Union of London?—I made it myself; but it was thought impossible to reconcile such a system with freedom of choice, and the necessity of getting subscribers.

4459. Without reference to the Art Union of London, but speaking from your own impression of the merits of the two systems, which would you be inclined to prefer, that of a committee of selection, or leaving a free choice to the prizeholder?—The committee of selection has the least evils I think, though it has some, such as the application of artists to the members, and the danger of jobbing.

4460. Is not that also to be apprehended in the other alternative, of leaving the choice to the prizeholder; may there not be collusion between the artist and the prizeholder?—Yes; I believe many improper transactions have taken place in that way.

4461. Are you acquainted with the operations of the Art Union of Dublin, where the system of a committee of selection has been adopted?—No, I am not.

4462. Do you think that the effect of the art union system has been to encourage mediocrity rather than high art?—I am not sure of that. I think in many cases the art unions have encouraged artists of merit, and have brought them forward more rapidly than any other mode of encouragement would have done.

4463. Do you think that in the improvement which we may presume will exist a little later there will be ample employment for subordinate artists, without producing any injury to art generally?—I am disposed to think it very possible, but all such occasional modes of employment, sooner or later, end, and that is the case in Munich; the school of fresco painters educated there find it difficult to get employment, because in other cities of Germany there is not much done in that art, so that it is very difficult to find work for them.

4464. Mr. *Ewart.*] Do you think that the Art Union gives any undue stimulus to art?—I have mentioned what I think are its admitted defects, but I think its advantages counterbalance them on the whole. I have known instances where artists have been encouraged by it better than they could otherwise have been.

4465. *Chairman.*] Would you approve of an arrangement which should empower the committee to select or declare certain paintings as most deserving of purchase, but at the same time leave to the prizeholders to make such choice amongst them as they might think proper?—Yes, I think that is a good plan.

4466. Acting rather as a council of suggestion than as a council of selection?—Yes; but as the formation of a fund for the purpose of purchasing excellent works, to be preserved in some public institution, is very desirable, I think the other mode which I suggested is worth consideration.

4467. Is there not this difficulty in the way of selection by a committee, the chance of not meeting the particular tastes and conveniences of individuals; a prize of large dimensions might fall, for instance, to a prizeholder whose

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whose house was not suited to a painting of such size?—That might be so, and in order to correct that, the committee would perhaps try to collect materials to suit all tastes, which would be an evil in itself; they would get pictures of all sizes to suit every subscriber and make their selection by the foot-rule instead of by the merit of the work.

4468. Mr. *Ewart.*] What do you think of having a committee selected by the committee of the Art Union, to criticise pictures, and enable the prizeholder to refer to that committee if he chose, without compelling him to do so?—I think that might do some good, but in general I imagine that people would object to be schooled in that manner, whether they needed it or not.

4469. Are you aware that the prizeholders often voluntarily adopt the judgment of artists or persons whom they think competent?—Yes; sometimes advice is conscientiously given; but transactions of that kind are not always of so pure a nature; the interference of an irresponsible judge, whoever he may be, may sometimes be biassed by particular interests.

4470. Do you think the prizeholders of the Art Union have a sufficient sphere of selection before them now; are they not limited to certain exhibitions?—Perhaps so, and I think it might be possible to give commissions to artists.

4471. *Chairman.*] Would you prefer that arrangement?—I am not sure that the present mode is not as good, because it has a tendency to invite good works for public exhibition, and the public have the benefit of it. I know the pictures purchased by art unions can be exhibited by themselves, but that is rather the moment of triumph than the moment of emulation, and emulation is a great principle in the arts.

4472. Mr. *Ewart.*] You are aware that the time of distributing the Art Union prizes has hitherto been very early in the year, so that the prizeholders have not had the power of visiting the studios of artists for selection; and also, that the best pictures have been almost exhausted before the distribution takes place; do not you think it would be desirable that the prizeholder should have the power of selecting from the studios of artists as well as from the gallery?—I think it would be desirable; but I am not at present prepared to suggest any plan which would effectually check the jobbing system which is so much to be apprehended.

4473. The prizes are limited to certain pictures by the Art Union, and a suggestion has been made by a witness that it might be advisable to allow the prizeholder to take two pictures instead of one, so as to make up the whole amount of his prize in that way, if he chose; do you think that would be desirable?—I think it would not. I think it is very important that pictures of great study should be purchased for adequate prices; and I think every inducement should be held out to artists that any zealous effort would meet with due reward.

4474. You think that the Art Union are in the responsible position of encouraging high art as much as possible?—Certainly.

4475. *Chairman.*] Has that been the tendency hitherto of their exertions?—Not to the extent to which it might be done.

4476. To what would you attribute that?—To the number of small prizes, which are considered indispensable to invite subscriptions.

4477. Mr. *Ewart.*] Do they show a tendency to improve in this respect?—They are very anxious to improve; but the *sine quâ non* is the sum to be collected, and as yet they have not devised any mode of making that consist with other objects.

4478. If their funds be misapplied to the encouragement of art of a low character, it is an injury instead of a benefit?—No doubt of it.

4479. Are you aware of any evil resulting from the present system in the purchase of pictures?—I do not know of any instances; I have only paid attention to the instances of good it has done, and I should say that in every case where high prices have been given, art has really been advanced. The artists who have benefited by it have been encouraged, and have advanced in their studies,

4480. Is there any indisposition amongst the more distinguished members of the profession to execute paintings for art unions, or to sell their paintings to art unions?—Not that I am aware of.

4481. Two witnesses before this Committee have suggested that portraits should be purchased with the funds devoted to the objects of art unions;

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should you recommend that their suggestion should be adopted?—I think I should not; I think portrait painting is sufficiently encouraged, and that the whole strength of the encouragement should be devoted to the promotion of that branch of art which has hitherto languished in this country, historical painting.

4482. Would you recommend that the Art Union committee should give certain subjects for competition, say every three years, and apply a portion of their funds to the purchase of the best for the purpose of distributing them amongst the other prizes of the Art Union?—Yes, I think that would be a very good principle.

4483. That would in some degree, if the committee was properly constituted, tend to direct public taste?—Certainly.

4484. Do you approve of the system which has lately been adopted of issuing outlines, after the manner of Retsch, to each subscriber?—Yes, I should mention that as one of the many proofs of the desire on the part of the committee to do their utmost to promote the higher class of art.

4485. *Chairman.*] Would you prefer that to the application of the funds to the distribution of engravings of inferior merit in point of execution and subject to what they ought to be?—Certainly.

4486. Applications of their funds have also been made to the distribution of medals, and to a certain number of bronzes allotted as prizes; do you think such proper applications?—Yes; I think it is a very good mode of offering sufficient temptation to the subscribers.

4487. The tendency of the public mind, at present, not being much in favour of high art, do you think that any exertion, on the part of the Art Union, ought more to be directed to communicating or increasing that tendency than to the encouragement of art, as applicable to the ordinary purposes and pleasures of life?—Certainly; I think that, with such an engine in their power, they have the means of advancing the highest style of art, and cultivating the taste of the public in the best direction.

4488. Do you think that public taste has much improved since the establishment of art unions?—It has, decidedly.

4489. And that such improvement is attributable to their influence?—Decidedly.

4490. In a good direction?—Upon the whole, in a good direction.

4491. The engravings have not been so good as they might have been, but if the engravings were of higher merit and their subjects more judiciously selected, you think it might be made a most powerful means of educating the public mind of the country to a knowledge and feeling of high art?—I have no doubt of it.

4492. Mr. *Ewart.*] Would you extend the patronage of art unions to foreign engravers and foreign artists?—I have not considered that question, but my impression is, that it would not be advisable; the only reason for such a course would be to get higher models of excellence than we can produce at home. Certainly, in engraving, we need not go abroad for anything more excellent than we can get at home.

4493. Upon the general ground of competition, would you approve of extending the patronage to foreign artists?—I think the principle of competition would be sufficiently obtained at home.

4494. Have our artists derived much advantage from intercourse with foreign artists, since that intercourse has been easy to them?—I think they have.

4495. *Chairman.*] Would you recommend that the subjects to be selected for engraving should be taken from the works of ancient or living artists?—I should say, from the works of living artists.

4496. Mr. *M'Geachy.*] Upon what principle?—It would be possible to select works fine enough to promote public taste; and it is always an honour to an artist to have his works engraved, if they are well engraved.

4497. Mr. *Ewart.*] You have spoken with approbation of the system of outline engraving; would you recommend that such a proportion of the funds of the Art Union should be devoted to that purpose, as to enable them to have the first drawings of the great masters engraved; such as in the collection at Oxford; Sir Thomas Lawrence's first outlines and drawings?—No, I would not recommend that, because it requires a very cultivated taste to relish such things;

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things; they would not be quite the class of works to put into the hands of uncultivated amateurs.

4498. Is it not desirable that what is distributed among the members of an art union should be in pure, and rather exalted taste?—Yes; but it should be as much as possible of a perfect kind, and no sketch can be perfect; it is only a sketch of something that may be made perfect.

4499. You think that in engravings or drawings such as those, the public would not discriminate between beauties and defects?—I think not; I believe that was the reason why they were not purchased by the Government in Lord Grey's time; there was an idea that it was inexpedient to place such works before the eyes of the public, because the mass of spectators could not relish them.

4500. *Chairman.*] The merit of outlines to be distributed by art unions would depend upon the judges who were appointed to select them?—Certainly.

4501. It would therefore be a matter of great moment that the committee of selection should be well constituted?—No doubt.

4502. How would you recommend that such a committee should be formed; partly of artists, and partly of amateurs, or entirely of one or of the other class?—I think it is always desirable that when judgment is pronounced on works of art, the council should be composed partly of artists.

4503. You would not apprehend any professional bias from their association?—No; not from a publicly recognised tribunal.

4504. Mr. *B. Wall.*] Do you think there would be any indisposition, on the part of artists, to form part of such a committee, from motives of delicacy?—I should imagine not.

4505. Mr. *Ewart.*] Are the committees of foreign art unions composed partly of artists?—I do not know.

4506. *Chairman.*] Are you aware of the mode of exhibition adopted in the Art Union at Munich, namely, a continued exhibition during the year; do you approve of such a plan?—Yes; I think that plan might be useful.

4507. Mr. *Escott.*] Have you observed the effect of the Art Union, as far as you can judge, since its establishment upon the advancement of art in general in this country?—Yes; I have said that I think in many instances it has a very beneficial effect.

4508. Do you confine that remark to the individual cases of artists who have been brought on by it?—Yes; particularly where high prices have been given.

4509. Do you think that art stands higher in this country since the formation of art unions than it did before?—It is so nice a calculation that I can hardly pronounce upon it; but I think it must be apparent that it is not lower than it was.

4510. Do you think, recollecting the public exhibitions of the works of British masters within the last 20 years, that they have improved since the establishment of art unions?—I should say certainly, in this respect, that a greater number of subjects which can interest the public are annually produced: subjects of invention, historical subjects, the dearth of which was acknowledged as a very great defect in our exhibitions about 20 years ago, or even later.

4511. And you attribute that improvement in some way to art unions?—I think art unions have greatly contributed.

4512. Mr. *Ewart.*] Would you recommend a distribution by the art unions of such works as Flaxman's designs of Homer and Hesiod?—I think that might be questionable, because they are easily obtained.

4513. You would not object to that upon the principle that the public are not equal to the understanding of them?—Not at all; but I think that outline designs are open to one objection, which is, that they cultivate taste in a particular direction, and it is not exactly a taste for pictures. A person accustomed to see outline designs only, and to study outline, would hardly be competent to form a judgment on pictures, and therefore his taste would not be cultivated in a comprehensive direction. The only use of outlines is to correct the taste of the public in painting when it is apt to be too loose. My observations only go to show that the encouragement of outline might be carried too far.

4514. In the present state of knowledge and taste for art among the English public, is not it that particular element of art which it is most desirable to bring

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bring before them?—I think so. At the same time I think it is desirable to teach the public that the same principles exist in all art, only modified according to the character of the art. For instance, if harmony of parts, gradation in quantities, and effective composition, are qualities that are to be attained in outline, it would be desirable that an amateur should be able to translate those principles into any other form which the art may assume. In sculpture it would be one form, in painting another form.

4515. *Chairman.*] But you have not the same facility for instructing the public in painting that you have in outline?—No; but painting is the most comprehensive of the arts. If possible, it would be desirable to place the best models in painting before the public, as the readiest mode of teaching them.

4516. That can only be done with effect in a capital. How are you to instruct the more remote parts of the community?—I think that engraving is also very comprehensive, because it gives you composition, and it gives you light and shade and expression; all of which are important elements in art.

4517. Mr. *Ewart.*] What is your opinion as to the improvement of the British public in the appreciation and love of art in the last few years?—I fancy that there is a great advancement in the public generally, in their power of appreciating works of art.

4518. *Chairman.*] And that in all branches of art, as well as high art?—Yes.

4519. Mr. *Ewart.*] It is so in high art, you think?—I think that has been gaining ground.

4520. *Chairman.*] Do you attribute that to the communication with the Continent, and to the introduction of the works of foreign artists, or to the greater attention now paid to the education of artists?—A great many causes have contributed—among the rest art unions—to direct the attention of the public to art, and particularly to the higher branches.

4521. Mr. *Ewart.*] You think that the arts are extending themselves also downwards in society, into the manufactures of this country, even into the mode in which the habitations of the people are beginning to be decorated?—I imagine that that effect is gradually being produced.

4522. Is the encouragement of religious art increasing?—I believe it is.

4523. There is a relaxation in that particular?—Yes.

4524. Do you anticipate from that a stronger stimulus to high art than any that has been yet given?—No doubt that would be the most powerful stimulus because it is the department of art which is freest from accidental circumstances, and aims at once at the highest forms of things, and the most general style. The form is the simplest and grandest, and it is the freest from the accidents of costume.

4525. Have the schools of design which have been established been of service in extending a knowledge of art among the people?—I think they have been of use; they have led to the formation of other societies, and have excited other efforts in the same direction. For the advancement of public taste it matters not whether it is a Government school or a private establishment; but it is to the credit of the Government, that they have set the example.

4526. Has the opening of a series of public institutions, connected with the arts, in this country, had a beneficial effect upon the public mind?—Decidedly; the opening of the National Gallery has tended to spread a love of art.

4527. And other public institutions?—And other public institutions.

4528. *Chairman.*] Are you able to state what the feeling of the most distinguished artists is, with reference to art unions; do you think there is much objection entertained, on their part, to their existence?—I think not; there has been a difference of opinion among artists. I am rather inclined to think that the prejudices of some, which may have existed at first, have gradually lessened.

4529. May not many of those prejudices be attributed to the regulations of the art unions, rather than to the principle upon which they are constituted?—Very likely.

4530. Mr. *Escott.*] You were understood to say that your objection to art unions was, that encouragement is given by them to inferior ability?—Yes.

4531. Have you ever turned your attention to the prices which have been given for pictures by the subscribers to art unions?—Yes; they are very low indeed, frequently.

4532. Are you not aware that many pictures have been purchased at very high prices compared with their merits?—I do not recollect any instances where

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where pictures have been purchased for more than they deserved where high prices have been given. I have known low prices given for pictures which perhaps were worth still less.

4533. How much have you ever known given for a picture by an art union?—£. 300; I was then thinking of the cases which I alluded to before, where decided good has been done. In the instance of Mr. Maclise, it was not to be supposed that he needed the stimulus.

4534. Do you think that Mr. Maclise's "Sleeping Beauty," was worth 300 guineas?—I think it was worth that, and more.

4535. Do you think that the exhibition in Westminster Hall at present, affords a proof of the progress of the talent of artists in this country?—I suppose there can be but one opinion as to the exhibition of sculpture, that it is very creditable to the country.

4536. What do you think of the coloured exhibitions on the walls?—I think they are very creditable too, when I take into account that they are the first essays in an art hitherto unpractised by artists in this country.

4537. Do you think there are many creditable performances among them?—I think so, considering the circumstances.

4538. How many?—I should say there might be 20.

4539. Is the selection of artists for the decoration of the new Houses of Parliament final?—The Commissioners do not bind themselves to employ them finally.

4540. Do you think that those artists who are now selected, are all of them fit to decorate such buildings as the two Houses of Parliament?—They are fit to make experiments for the purpose, and that is all that they are as yet invited to do.

4541. Mr. *B. Wall.*] Do you think they will be able to do it ultimately?—I have no doubt of it.

4542. Mr. *M'Geachy.*] You would have no objection to their making experiments upon the building itself; you would not suppose that because the fresco was put upon the building, therefore the fresco should continue there?—Not necessarily; it was not the case in Rome. The works of the earlier masters were effaced to make way for others; but the earlier works were the best of the time when they were done.

Mrs. *Mary Parkes*, called in; and Examined.

4543. *Chairman.*] YOU have been engaged in the distribution of engravings on a somewhat similar plan to that of Mr. Boys?—Rather after the Art Union of London.

4544. You are well acquainted with the constitution and working of the Art Union of London?—I have watched from its commencement the effects it wrought upon the artist and publisher.

4545. What is your opinion of the effect it has produced upon publishers and printsellers?—At present I should say the engravings do the publishers much harm.

4546. On what do you found that opinion?—On account of the electrotype; which has certainly failed in the prints which they have brought forth.

4547. You have had ample opportunity of judging of the character and excellence of engravings?—I have.

4548. How long have you been engaged in your profession?—Thirty years.

4549. On a very extensive scale?—I have.

4550. What is your objection to the electrotype?—From observations I have made of prints issued from the London Art Union, (I must beg to mention that I have not seen Mr. Watt's plate of "Una,") but from the impressions which I have examined, I should say, that there is a darkness about it which must be felt by every one who wishes well to the art of line engraving in England.

4551. Mr. *B. Wall.*] At what period was the electrotype applied to that plate of "Una"?—I have had no opportunity to ascertain that fact. I have examined the impressions which have been placed in my hands by parties who wished to change them for other engravings. I have examined them carefully

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Mrs. M. Parkes.

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with a glass, and it is either the process of electrotype, or something that is used with it, which entirely defaces the work of the original plate, if it ever was good.

4552. May it not happen that the plate has been worn out by so many impressions being taken off it?—I think, from my examination of the impressions I saw, they must have been taken off in an early state.

4553. Mr. *Ewart.*] Does not a great deal depend upon the skill of the electrotypist?—I cannot tell, but where there is so much doubt of its succeeding it is dangerous. From what I have understood of the Art Union of London, it is to benefit British art; that is, it is to benefit British painters and engravers. In speaking of artists, I of course include the engraver. I am speaking of a man who understands the arts, because the engraver must give his own translation of the picture, and yet with faithfulness, so that we shall have the master before us.

4554. *Chairman.*] Might not the defects you observed in the impressions of "Una" be the result of the inattention of the printer, and not ascribable to the process?—I think not.

4555. Why not?—I did not expect to be called to give evidence to-day, or I should have brought my impressions of "Una" with me, with a glass to explain the defects.

4556. Admitting those defects, may they not have been produced by inattention or carelessness on the part of the printer of the engraving, rather than from any defect in the plate, whether in the original or in that given by the electrotype?—I have no power to ascertain that.

4557. If it could be shown that it was the printer who caused the defect, your objection to the electrotype would not be well founded?—Yes, it would be equally strong, as robbing the engraver of his due. For instance, it is impossible for the publishers to support the artists of this country, they are so numerous; therefore, it is proper there should be something to aid them, and to benefit the artists.

4558. Then your objection is to the number of engravings that may be struck off by means of the electrotype; you think they will diminish the profit of the engraver and the publisher?—In the first place, I beg to mention that I would never take more than 1,000 engravings from one plate.

4559. The value of the engraving diminishes in proportion to the number of impressions taken, even though the impressions be good?—I should say that 1,000 impressions could not be equally good.

4560. In the case of a plate from which it was known that 1,000 impressions had been taken, good impressions of that plate would be of a certain value; but supposing the number had been limited to 500, or 200, from their rarity, they would stand at a higher value in the market?—Exactly.

4561. Consequently the value would depend upon the small number of impressions taken; and if your argument be correct, then it would be to the advantage of engravers not to extend so much the number of impressions; by such a course a larger number of engravers would be likely to be encouraged?—Exactly.

4562. Mr. *Ewart.*] Have you ever known or heard of electrotype engravings, which have been undistinguishable from the proofs taken from the first copper-plate engraving, in consequence of their extreme resemblance?—Mr. Landseer, the Elder, submitted to my inspection a proof of "The Shrimpers," after Collins, published by himself; it had been electrotyped, and I could not tell which was the original.

4563. Then the electrotype has succeeded in some cases?—It has; and it is a wonderful discovery, but one that can never benefit art.

4564. Mr. *B. Wall.*] Does the success of the electrotype depend upon the period at which it is applied to the original plate?—I understand that if it is taken off at first, it gives a true copy.

4565. So that if it be applied early in the day, you would not object to it?—I should for the numbers. My idea of the Art Union of London is this: I understand that it is for the good of art; then if they use the electrotype for the engraving, working upon other men's labour, upon the labour of a man of talent, who has devoted his whole life to it, even supposing the engraver is paid 700 or 1,000 guineas, yet if 14,000 impressions are to be taken from it, I must say that the engravers are robbed of what they ought to have.

4566. *Chairman.*] Would it not be of advantage to art and to engraving if every

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every individual in the country could have an engraving?—Then we should look upon engravings as we look upon everlasting flowers. Mrs. M. Parkes. 22 July 1844.

4567. But would it not be of advantage that it should be so?—I think not. We cannot look upon everlasting flowers, as we pass them in Covent Garden, as we can upon roses.

4568. Mr. *Ewart.*] Has not the cultivation of roses, to the great extent to which it has been carried of late years, done good?—Yes, and I admire the variety.

4569. *Chairman.*] Will you have the goodness to state whether your experience of the electrotype process has extended beyond the engraving of "Una"?—I have "The Saints' Day," but I am not sure that what I have is an electrotype; it is not a good impression, but I am not sure that it is one of the electrotype.

4570. Have you had any opportunity of judging of the general feelings of the publishers on the electrotype?—I have so little to do with the publishers that I cannot say what their feelings are, generally.

4571. Has it diminished the sale of your engravings?—Yes, it has injured me.

4572. Can you give any statement to the Committee of the number of engravings which you sold before the electrotype was introduced, and of the number which you now sell, so as to enable it to judge of the extent of the diminution?—That would be a difficult question to answer, because in my own trade the system of the publishers had greatly injured me; the art unions and the electrotype have both tended to increase the injury.

4573. You cannot distinctly state from any data that you have before you, what amount of injury has been produced by the electrotype?—I should say the last four years it has injured my business considerably; but I ought to say that I am most favourable to the society. With a few alterations, it would be made the means of doing much good.

4574. What are the alterations you refer to?—I hope before long we shall see the Art Union upon a foundation that would not be exactly as it is now; the relief which the artists are now receiving is little better than pauper relief.

4575. What are the changes to which you refer, as being so desirable?—I should wish to see paintings ordered on commission. I should wish to see subscriptions gained among the great, which would be the foundation of something important, and which might be gained much better than they are now. Instead of drawing by lot once a year, I would say every three years, and by having a sum of money by subscription, which I think, from what has been mentioned to me by many gentlemen in conversation, might be done, a sufficient fund would be provided for something useful.

4576. And you would exclude the electrotype process?—Entirely.

4577. You have preferred a claim to the Committee for encouragement in some speculation for the distribution of engravings in which you are engaged?—After I had disposed of the Bowyer Bible, I then commenced another scheme, and finding that the Art Union of London had very much affected my business, I came to the determination to follow its example with my whole property, which was 42,000 *l.* at the full price. I formed it upon the plan of 14,000 subscribers, with 2,100 lots. Not expecting that I should be called upon to-day, I am not prepared to go into the details.

4578. Will you hand in to the Committee a statement of the arrangement and result of your plan?—I will do so. I should wish to mention, that it is my last and my only plan of the kind.

Mr. *John W. Brett*, called in; and Examined.

4579. ARE you acquainted with the nature and result of art unions?—I am. Mr. J. W. Brett.

4580. Have you been engaged in any plan founded upon similar principles?—In March 1841, I commenced a similar plan in Edinburgh of publishing "The Sixth Seal," and also at Oxford the same year of two other engravings illustrative of Milton's Paradise Lost.

4581. What was the nature of that project?—It was by the publication of an engraving. The subscribers to the engraving were, at the termination of the subscription to be entitled (by a committee formed out of the subscribers) to the original

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original picture from which the engraving was published, upon a similar plan to that of the Art Union.

4582. In what particulars did it resemble the Art Union?—In one point it differed, inasmuch as the engraving was specified at the time, and the subscription was to the engraving.

4583. Were there any prizes distributed?—No prize except the engraved picture.

4584. Was there an engraving given to each individual?—Yes.

4585. Then it was more in the form of a subscription for an engraving than a lottery?—It was; each guinea subscriber received an engraving, and that engraving was guaranteed as an equivalent for the guinea.

4586. Was the lottery principle introduced in any shape?—It was in this point, that the picture which was engraved from was proposed to be balloted for afterwards among the subscribers.

4587. So that the engraving was certain, but the possession of the painting was a matter of chance?—Yes.

4588. Mr. *Ewart.*] That is very much the principle of the Art Union?—Yes.

4589. What was the number of subscribers you had?—To one work the limit was 2,200; that was "The Sixth Seal."

4590. How many impressions did you strike off from that?—Equal to three-fourths of the whole.

4591. Was any difference made in reference to proofs?—Yes, in a few instances.

4592. The proofs being so much better than the other impressions, who had the privilege of choosing them?—There were a few proofs, but to obtain proofs it was necessary to subscribe either two or three guineas, in proportion to the value of the proofs; there were three guineas subscription for proofs before letters.

4593. How many were there of that description?—I think the proofs struck off were 80 in number.

4594. Was there a full subscription for the 80 at three guineas?—No.

4595. What was the extent of the subscription for the proofs?—I should think not more than a third.

4596. What became of the other proofs?—They are in my possession.

4597. What do you propose to do with the other proofs?—Only to part with them on an equivalent subscription, either two or three guineas.

4598. In what style was the engraving executed?—In mezzotint.

4599. Is not 2,000 a large number for mezzotint?—After 1,200 were taken off the plate was re-engraved by Mr. Philips, to ensure to the latter subscribers equal impressions with the first.

4600. Can you state whether you should have obtained the number of subscribers without the additional inducement of the prize painting?—I think not. I believe that every subscriber would have considered that he had been deprived of a benefit.

4601. So that a material part of the inducement to the subscribers was the chance of obtaining a prize?—There was little doubt of that; at the same time I was distributing a plate for a guinea which ordinarily would sell for three. Some of the subscribers sold the engraving for three guineas.

4602. Under those circumstances you might have dispensed with the arrangement of giving a prize by chance?—I perhaps might; but that was an inducement.

4603. Does not that fall under the principle of lotteries?—Perhaps it does; I am not prepared to say how far. I thought it a fair, honourable principle; it was the practice in Edinburgh, I believe, before it was adopted in this country.

4604. Did you fill up the number of subscribers you intended for the other impressions?—No.

4605. What number of subscribers did you obtain?—One thousand six hundred in one instance, and above 2,000 in the other.

4606. What was the other instance?—It was two new works, proposed to be engraved by Mr. Cousins, from two pictures, "The Temptation," and "The Expulsion," painted by Dubuffe.

4607. Were those executed?—They were submitted to Mr. Cousins, but he was not able to commence upon them then.

4608. How

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4608. How long have you been engaged in this speculation?—Since March 1841.

4609. What was the machinery you used for carrying it on; had you agents in different towns?—Yes; the publishers, and agents at a salary to travel collecting subscriptions.

4610. Mr. *R. Colborne.*] Why did you cease operations?—In consequence of a notice from the Treasury.

4611. *Chairman.*] You received a specific notice?—Yes.

4612. Were you in any way aware of your being liable to the operation of the Lottery Law previously to the receipt of that notice?—I did not imagine that I was; I thought it rested upon fair ground, and that the subscriber might be entitled to his impression, although it was tacitly understood that there would be a plan of ballot for each picture at the conclusion.

4613. Mr. *Ewart.*] Had you ever known this principle adopted before?—On the Continent, and I found that it was in practice in Edinburgh.

4614. *Chairman.*] At that time, had you distributed any portion of the impressions that you had struck off?—I distributed the engraving to each subscriber as he paid his guinea, and he then received a guarantee for his right to a chance of the picture; it is a voucher that at the close of the distribution the picture shall become the property of the subscribers, to be disposed of by them as they may think fit.

4615. The subscription is paid before the picture is engraved?—Yes. In one instance it was so, in the other it was not so. In "The Sixth Seal," it was not so.

4616. The public, then, had the opportunity of judging of the merit of the engraving before they subscribed?—Yes.

4617. They saw the particular impression?—Yes.

4618. Then it comes simply to this: that a person who purchased that engraving of "The Sixth Seal," had not only that engraving, but also a further chance of winning the original painting?—Yes.

4619. Therefore you required no check to guarantee to the subscribers a good impression, it having been left to their judgment, individually, whether it was good or bad?—Exactly so.

4620. Mr. *Ewart.*] Do you consider yourself aggrieved by the existing state of the law?—Yes; inasmuch as a much larger amount, by some hundreds, has been expended than has been received, which we shall be losers by. Upon one engraving, which is near completion, I think the loss may be considered near upon 1,000 *l.*

4621. Has that loss arisen from your operations having been suspended?—Independently of that there would be a considerable loss arising from our not being accustomed to a plan of this kind. Our determination was, that it should be a first-rate engraving, printed on the best paper, and printed in an expensive manner.

4622. Then if you had been allowed to go on you still would have lost?—Yes, upon one.

4623. Do you think that it is a speculation likely to be much taken up by the public?—I am certain of it.

4624. *Chairman.*] It is only in your individual case that the speculation has not succeeded?—In one instance; in the other instance I believe it would have been profitable; there were above 2,000 subscribers. The plan upon which we have proceeded, I think, has been favourable to the advancement of art. We have always placed the exhibition upon the most liberal plan. About 206,000 children from different schools have been admitted free. We have books, I suppose, containing 100,000 autograph names of persons who have had the gratification of seeing those pictures.

4625. How many?—Three altogether.

4626. Was the exhibition of long continuance?—It has been from 1841 to the present time.

4627. Were you obliged to have a room for the purpose?—Yes.

4628. So that considerable expenses were incurred for the accommodation of visitors to that exhibition?—Very great.

4629. Mr. *Ewart.*] If it were now stopped the result would be a great loss and injustice to yourself and to those who subscribed?—Yes; I had an opportunity of ascertaining the feeling of the subscribers. I have mentioned it to

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one individual, who was a publisher at Bristol, who collected 500 subscriptions to "The Sixth Seal;" and I have been informed, that in many instances the subscribers feel themselves aggrieved, if not imposed upon.

4630. How imposed upon?—By the suspension. They look to the individual; and even if I were to lay before them a statement proving that in that speculation at least 500 *l.* had been lost, very likely they would not even then be satisfied. I believe that each subscriber would feel himself aggrieved if the agreement were not carried out.

4631. In case you were allowed to bring your present plan to a termination, would you be inclined to make a similar arrangement in future?—No; I should have no desire to do it in any other instance.

4632. Upon what ground. Would it be upon general or upon particular grounds?—On particular grounds.

4633. So that what you look for is more indemnity for the past than protection for the future?—It is to a certain extent.

4634. *Chairman.*] That is to say, to allow you to carry on your present operations to the extent you originally contemplated, not looking for protection for a similar transaction in future?—Not at all. I have no wish to carry on anything similar.

4635. Are you acquainted with any similar operations at this moment in Edinburgh?—I am not. Indeed I have very little attended to such matters; my brother, who is associated with me in this undertaking, is better acquainted than I am with them.

4636. Can you state the extent of the expenses, and the profit you contemplate, for your speculation?—I cannot say that I am prepared to do so, but I should be able to place that before the Committee.

4637. Mr. *Ewart.*] Have such enterprizes been successfully conducted by other persons in Edinburgh without being questioned?—I am not aware that they were successful.

4638. Were they stopped by the Government?—No.

Stewart Blacker, Esq. called in; and further Examined.

S. Blacker, Esq.

4639. Mr. *B. Wall.*] IS it the practice of the Irish Art Union to break up the plates after the subscribers are supplied?—Yes.

4640. Is it the fact that the Irish Art Union committee could have got more for their worn plate of the "Blind Girl," after the subscribers were supplied than they had paid for it originally?—We had every reason to believe, from the popularity of the subject, that a very considerable sum might have been obtained for the plate in the state it was then in, after having supplied all our members. Even 1,000 *l.* was mentioned, which was considerably more than the plate cost, after all the expenses of paper and printing; but we considered that in justice to our subscribers, and also not to allow any inferior impressions to go abroad, it was our duty to deface the plate.

Mr. *John Vokins*, called in; and Examined.

Mr. *John Vokins.*

4641. *Chairman.*] ARE you engaged extensively as a frame-maker?—Yes.

4642. What is your opinion of the effect of art unions upon the encouragement of frame-making in the metropolis?—I consider that it has increased the trade of frame-making considerably.

4643. Have you any particulars to state upon which you found that opinion?—I consider that we have framed from 150 to 200 of the Art Union prints, and that our business has been increased from three to four hundred a year by the Art Union.

4644. Has that been the case with many others?—I should say to a much larger amount with some other persons in the same line of business who are in the habit of advertising art union frames.

4645. You are speaking from your own knowledge?—Yes.

4646. Do you believe that much encouragement has been given of late to frame-making irrespectively of the particular engravings distributed by the art unions?—Decidedly.

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Mr. *John Vokins.*

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4647. Has there been considerable improvement in the execution and character of those frames?—Very much. We are induced every season to get a new design of frame, suited to the print coming out.

4648. Is there not much more attention now paid than formerly to the distinctive periods or epochs of art in the style of ornamenting frames?—Decidedly.

4649. Is it a matter of much study?—Yes.

4650. Are you acquainted with the papier maché establishments?—Yes.

4651. And the new establishment for the application of leather in imitation of oak?—Yes, I am aware of it.

4652. Are you aware that many of the models in those establishments are taken from some of the best works in France of the time of Francis the First?—Yes.

4653. Is there a growing desire among the frame-makers generally to make inquiries as to the character and style of works of different epochs?—Yes.

4654. From what period do you date that improvement?—The last four or five years.

4655. Do persons in general, when they send you an Art Union engraving to be framed, adopt your Art Union frame; or are they in the habit of selecting one according to their own taste?—I submit to them a pattern, whatever I think most suitable to the print.

4656. Both in quality and quantity there has been a perceptible improvement in frame-making since the establishment of art unions?—There has.

Mercurii, 24° die Julii, 1844.

MEMBERS PRESENT.

Mr. Ridley Colborne.	Mr. Solicitor-general.
Mr. M'Geachy.	Mr. Baring Wall.
Mr. Mackinnon.	Mr. Wyse.

THOMAS WYSE, Esq. IN THE CHAIR.

Mr. *George Foggo,* called in; and Examined.

Mr. *G. Foggo.*

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4657. *Chairman.*] YOU are acquainted with the Art Union of London?—I am.

4658. Have you had any experience of other art unions?—I should say not; the London Art Union I have attended to, from taking a general interest in various proceedings for the promotion of art and education, as honorary secretary to the Society for Obtaining Free Admission to National Monuments, &c.

4659. For what period have you been acquainted with it?—I have observed its movements from the commencement.

4660. Have you paid attention to the constitution of the London Art Union?—I made some observations on that to the founders, previous to its being established.

4661. Do you consider the principle on which it is founded good?—The general principle of the combination of many small means, appears to me particularly applicable to the circumstances of this country at the present moment; but I am afraid that many of the regulations are not suited to the circumstances.

4662. In what way do you think it particularly applicable to the present circumstances of the country?—When we observe the great works that have been executed in England by joint-stocks, such as our bridges and our railways, it would almost appear extraordinary that in this country art unions had not commenced previous to their existence in other countries. In a commercial country, almost everything requires to be done by individuals, or by combinations of individuals; in other States they have usually been performed by governments.

4663. Do you consider the former mode of proceeding preferable to the latter?—In this country, and in all free States, I should say very decidedly the preponderance is in favour of a combination of individuals.

4664. Upon what do you found that impression?—Wherever a government

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has thought it necessary to interfere with that which may be done by individuals, the effect has been unequal, and not suited to the circumstances of the community, and after a short period permanent mischief has invariably accrued; but where the operations are carried on according to the state of wealth and intelligence of a public, and according to the wants and wishes of that public, the duration and the progress of their proceedings are always suited to the circumstances: when no longer efficient they cease to exist.

4665. Have you any instances to offer to the Committee in confirmation of your opinion?—So long as the merchants and other individuals of Florence and the various commercial states of Italy were individual patrons; from the middle of the Twelfth till towards the middle of the Sixteenth century, the arts went on improving, and doing honour to those countries. When the Medici became potentates, the progress of art ceased; and the like may be said to have taken place previous to the majority of Louis the 14th, in France, with evil consequences from the date of that monarch's patronage of the arts.

4666. What do you conceive to be the most beneficial influence of the Art Union upon art?—It has brought the arts into much more general notice by every class than they were previously; and it has tended very much to renew and extend that natural connexion between the artists and the public which the Royal Academy of Arts and the printsellers, and I am sorry to add, the proceedings of our aristocracy in general, had for many years tended to sever.

4667. Have you observed a considerable increase in the desire of the public to possess themselves of objects of art, since the institution of the art unions?—I have; and especially I have found it a subject of much more general conversation, although I am perfectly aware that the opening national exhibitions has, during the same period, had an extensive and beneficial effect.

4668. Do you ascribe that circumstance to the prizes which have been given for the purpose of purchasing paintings, or to the general diffusion which has taken place of engravings amongst the subscribers?—The excitement for prizes in the Art Union may, in the first instance, have attracted much notice; but the thousands who receive a print only, and continue to subscribe, compared with the 250 who obtain prizes of pictures, prove that the prizes are but a secondary consideration; besides, the amount raised by the art unions is very far short of the money expended a few years ago on annuals.

4669. Do you think that the effect of art unions is to produce a great number of artists of inferior talent, and not sufficiently to encourage artists of high merit?—During the short period that the art unions have existed, one effect has been to make artists limit and contract their talent to that especial market. The admeasurement of the picture and the choice of subject have been, to a very great extent, moulded according to that demand, and I believe injuriously so; but the increased number of artists must be considered as a consequence about to begin; it cannot have produced many up to this period.

4670. You do not think, then, it has had a tendency to encourage mediocre art?—I am afraid it has, and in other countries we find it so.

4671. Is not that a very considerable disadvantage?—Very much so, but it may be prevented.

4672. Do you think it inherent in the very nature of art unions, or arising out of the special regulations of the body?—I think it by no means inherent to the principle of art unions, and I observed to the gentlemen who first started the Art Union of London, that if they were to give their prizes for compositions of historical subjects, they would do an infinite deal of good in directing our artists to those studies and feelings that invariably improve the art.

4673. Do you think the present regulations of the Art Union of London good?—I should object very much to a committee that endures for so many years as the present one has done. I consider it far preferable that a certain portion of the committee should of necessity withdraw for at least one year.

4674. Would you entrust to the committee the choice of the paintings, or leave it; as is at present the case, to the prizeholders?—I should be of opinion that the more the opportunity of judging and forming a taste is extended, the more good will an art union perform; and under the present system of prizes, the holder of the prize should certainly continue to have a right of judging for himself; and the exhibition of the works so selected, and with a free opportunity of criticism upon those works when exhibited, must tend very much to improve public taste.

4675. Has

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4675. Has your experience led you to conclude that there have been very many injudicious selections made by individuals?—There have been many, and unfortunately mostly so in the high-priced awards. And I am sorry to find that when critical catalogues were sold at the doors of the Exhibition last year, the committee, for the sake of a larger revenue through their own catalogue, did all in their power to suppress those publications. A large amount of revenue seems to be too much cared for, more so than the diffusion of good taste.

4676. What publications were they—catalogues?—Critical catalogues.

4677. Explain what you mean by critical catalogues?—Catalogues that mentioned the name of the artist, the name of the purchaser of the pictures, and gave a concise opinion on the merits of the performances.

4678. Was the publication of these catalogues that you speak of restricted to one individual, or was it open to the public at large?—I know of but one; but that individual had no privilege, and therefore it was open to the public at large, until the interference of the police, through the inducement of the committee of the Art Union, put a stop to them.

4679. Mr. *R. Colborne.*] Were they published with the writer's name?—Yes.

4680. *Chairman.*] Who was the writer?—Clarke was the name.

4681. Are not similar catalogues published and distributed at the doors of Westminster Hall; catalogues of the works of art now exhibiting there?—Yes, and also at the National Gallery.

4682. Has any objection been made to their distribution, either on the part of the Commission of Fine Arts or of the Trustees of the National Gallery?—Not only have they been allowed, but a special permission to that effect was granted by the trustees of the National Gallery.

4683. Mr. *B. Wall.*] Why is any special permission necessary?—At the time it was first attempted by two or three different individuals at the National Gallery the police did think there was an impropriety; they supposed that the authorities did not wish it; but an application having been made to the trustees of the National Gallery, it was at once conceded, and at the same time the price of the official catalogue was reduced from 1*s.* to 4*d.*

4684. Do you not imagine it is not a matter of concession, but a matter of positive right?—I should hope so; but the public has not been in the habit of considering it so, and the secretaries of the Art Union thought it their duty to suppress them. The trustees of the National Gallery allowed them to be sold under the portico.

4685. *Chairman.*] Will you state to the Committee the facts connected with that suppression?—The police kept at the door of the exhibition for the purpose of keeping order, ordered the men selling such catalogues to withdraw, under the penalty of being taken before a magistrate; and rival catalogues were even sold under the protection of the police, in order to produce a still stronger effect on the sellers.

4686. Was this by order of the committee?—I once had a conversation with one of the secretaries, and he expressed himself strongly in favour of the suppression.

4687. Then it is a surmise on your part that the secretaries, or the committee, had given orders to that effect?—It is, but founded on very strong evidence.

4688. What was the nature of the catalogue that was in your mind objected to by the committee?—The catalogue, I think, was sold for 2*d.* or 3*d.*; it contained a very short critique, of perhaps one or two lines, upon the greatest number of the pictures, expressive in some cases of approbation, in others of disapprobation of the choice of the pictures.

4689. Mr. *R. Colborne.*] Do you think they were sound critiques?—Artists were generally pleased with them.

4690. *Chairman.*] Do you think Mr. Clarke is likely to lead the public taste on matters of painting or the fine arts?—Mr. Clarke, as a publisher, no doubt gets the opinions of artists; but at all events, as there was no privilege to Mr. Clarke, others might do better.

4691. Have not the subscribers testified by retaining the present committee of the London Art Union so many years, having the power to remove them if they thought proper, that they approved of their proceedings?—The committee of the Art Union, or members of that committee, have frequently mentioned the difficulty of obtaining opinions from the members, on account of their great number, as an objection to the subjects for engraving being left to the sub-

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Mr. G. Foggo.

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scribers. The same difficulty must hold with regard to the elections; and unless there be an absolute necessity of a certain proportion of them being removed for a time, experience convinces me that such removal will never occur.

4692. You think then that the removal should be obligatory, and not left at the discretion either of the individuals or of the body of subscribers?—It should be compulsory.

4693. From how many exhibitions does the London Art Union select?—Five.

4694. What is the effect of selecting from these exhibitions?—Most of the exhibitions being managed by a committee of artists, those committees of artists feel the advantage of placing their own works within sight of the purchasers; and in one instance already the illiberality, with regard to the reception of works of art, and the exhibition of them, is strongly deprecated by artists in general; they have made a rule to place none but members' works on the line, *i. e.* at the level of the spectator's eye.

4695. Mr. *B. Wall.*] That is not the case I think with the British Institution?—That exhibition is not under the management of artists.

4696. *Chairman.*] To what exhibition do you refer?—I especially refer to the exhibition of the Society of British Artists, which was the most liberal, and is perhaps now the least so.

4697. Mr. *B. Wall.*] Do you think with regard to the hanging of pictures, to which I apprehend you now more particularly allude, that is more fairly conducted in the British Institution than where it is managed exclusively by artists?—At first it was, but I am afraid, that even in the British Institution for the last 15 years, artists have had too much to do with the hanging of the pictures; although they do not form the committee, their influence is very perceptible.

4698. *Chairman.*] Do you think this arrangement of taking their paintings solely from exhibitions leads to jobbing on the part of the art unions?—Wherever there are prizes and inducements through the excitement of a lottery, and especially where prizes of a value far exceeding the circumstances of the subscribers, form a part of the concern, we must expect jobbing.

4699. Have you any reason to think that such a tendency has exhibited itself in the instance of the Art Union of London?—Several instances of pictures being exhibited as *bonâ fide* purchases, when it was generally and upon good grounds known that such pictures were not purchased at all, have occurred; and the artists have had the reputation of selling high-priced pictures when they only received a remuneration for the loan of such works.

4700. In what exhibition has this principally occurred?—I think I may say both at the Royal Academy and with the Society of British Artists.

4701. Do you think the latter principle is of disadvantage to the institution?—A lottery may increase the funds of the institution, but I have reason to suppose that it will ultimately be injurious both to the interests of the artists, and to the morality of the people.

4702. Do you think it increases the amount of subscriptions to any great extent?—Perhaps by a fourth or a fifth; a considerable proportion of them are personal friends of inferior artists; but other means might be resorted to, that would have a far greater effect in increasing those funds.

4703. What means, for instance?—If for a guinea the Art Union could give to each subscriber an amount of talented production, as great as any publisher could serve him with for two or three guineas, the temptation to all sensible persons would be much greater.

4704. Mr. *B. Wall.*] Would not that be the utter ruin of the printsellers, the middle men?—I do not apprehend that there would be any real injury done to printsellers, provided the competition was full and fair to all parties. If from the amount of its proceeds the Art Union can multiply impressions to a great extent, such impression may suit the bulk of the people, but other persons in higher circumstances, would willingly purchase those impressions that were not thrown off to the same extent. There would be a market for the rich, and a market amongst the poor.

4705. But not of the same description of commodities?—The commodity would suit itself to the particular market.

4706. *Chairman.*] Do you think the distribution of engravings much more advantageous to art and artists, than the purchase of paintings?—I have always imagined

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imagined that the distribution of prints amongst the people, was calculated to extend knowledge as well as taste, and that taste generally of a high and simple kind. The distribution of pictures is much more questionable. The higher qualities will generally be more deficient in them, and the tendency of untaught persons to allow their eye to be flattered, instead of their mind being cultivated, must be the result of the distribution of coloured pictures.

4707. How would you carry into operation the suggestion which you have offered to the Committee, to allow each person to please himself in the choosing his engraving?—At present, that the Art Union publishes but one print each year, 14,000 subscribers are at the mercy of the committee; they have no choice, no opportunity of proving their taste. But if, instead of 2,000 *l.* being spent in one plate, 5,000 *l.* were spent in five plates, which could be managed, in consequence of the number of impressions not being greater in the one case than the other, each of the 14,000 subscribers would have an opportunity of cultivating and exercising his taste, and five painters and five engravers would have to compete with each other for the good opinion of the public.

4708. You say five painters; do you propose also to give commissions to painters for the execution of particular subjects appointed or specified by the committee, or would you leave to the discretion, as at present is the case, of the prizeholder to select his subject for himself?—The choice of subject for the engraving is at present left to the committee. If the committee still maintained that right, the public would decide on the selections of the committee if five engravings instead of one emanated from them. If the public gave a preference to one, and neglected four of those prints, the committee would naturally understand that the four selections had not been equally judicious with the one; but if so many as five had to be selected, it would perhaps be judicious to take two from amongst works already exhibited and known; two might be commissions, and one I should advise to be the work of a foreign painter and a foreign engraver, so as to extend the competition, and keep up the energies of our own artists to the utmost point. In this way 5,000 *l.* would do more to improve taste than 14,000 *l.* by the present mode.

4709. Do you think the opportunity of competing with foreign art no injury to the artist, and great benefit to art itself?—Such competition has always fostered talent in every country, and such importations in the first instance has been the very root of talent in every country wherever the arts have flourished.

4710. You are aware there is great objection on the part of English artists generally, to the competition of foreign artists?—I should have equal objection to any undue protection or favour to foreign artists; but equal competition must be beneficial.

4711. You do not consider art unions then as instituted exclusively for the encouragement of English art?—I consider that the proposal of making our artists compete with four plates against one foreign plate, would be especially advantageous to our own artists.

4712. Mr. *B. Wall.*] Do you suppose that the impressions from the foreign plate could be circulated among the public at the same price that the impression from the English plates would be?—I should necessarily make no distinction.

4713. How is it then that the price of foreign engravings is so very much higher than the price of engravings in the English market?—I am not aware that engravings of a similar kind, thrown off from the plate in the same number, would be dearer on the Continent than in England.

4714. Is it not for this reason that the number of impressions is so numerous that are circulated from plates in this country, whereas, with all the foreign plates the number of impressions circulated are very limited?—It is generally the reason, and a very natural and very proper one.

4715. And do you not think, that in order to elevate the art of engraving, it is very important that the circulation should be limited?—For the reputation of an artist, and for the taste of very choice work, the number should be confined to those impressions which give all the delicacies of expression and execution; but where the subjects are capable of conveying instruction without that extreme nicety, for the sake of cheapness, large editions may fairly be disseminated.

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Mr. G. Foggo.

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4716. Would it not be much better in such cases that those large editions should consist of outline only, and not attempt to give what they are quite incompetent to give, delicacy and fineness of expression?—I was particularly alluding to the employment of etching, which usually throws off a large number of impressions with the most energetic touches; and nothing would do more to disseminate a real taste in the better qualities of art, than an extension of subjects, especially historical subjects, in etched outlines.

4717. You would much prefer that to the circulation of them in line engraving?—Very much more, provided the etching contained those indications of general shadows that will divide the groupes, and give them due effect and expression.

4718. *Chairman.*] Have you directed your attention to the influence of the distribution of engravings by the Art Union on the printselling trade?—I have been much surprised to see how short-sighted both artists and dealers have been with regard both to the Art Union and their general intercourse with each other. It appears to me that they ought to greatly help each other, but my experience has proved that it is the very reverse. The conduct of printsellers for the last 20 years has certainly been such as to exasperate every artist who has had any transaction with them.

4719. In what way has that attempt to take advantage of artists on the part of printsellers been exhibited?—Printsellers have endeavoured to act as caterers to the wealthy portion of society, and in so doing to keep the artist of independent mind out of sight, and to encourage that talent from which they could derive an immediate large profit.

4720. Is the commission demanded from engravers by printsellers considerable?—I have not had any direct transaction as an engraver, being myself a painter; but on two occasions, having lithographed my own works, I have applied to printsellers to publish them; on the first occasion, at the end of a few months, 200 *l.* and odd had been received, and with great difficulty I obtained 20 *l.* On a late occasion, having spent 12 months on a very large plate, I applied to a publisher, who apparently most cordially undertook the publication; but I was to experience that they never intended to publish the plate, and after all my exertions it was completely smothered.

4721. What is the commission usually demanded by printsellers from engravers?—I have here the agreement on that very occasion, which appears liberal.

4722. Printsellers are obliged to pay a large commission to their agents in the country, are they not?—I believe that the proportion is, that they take 50 per cent. to themselves, and allow 33 per cent. to their print-selling customers; but there is also a seventh impression to every six; and the advantage that they derive from publishing, when they do publish a work for an artist, is that the greatest proportion of the impressions is disposed of by exchange, and that a large portion of the remuneration that they give to the artist is in framed engravings of their own publishing; so that the actual amount of per-centage to the publisher can never be appreciated.

4723. Should an engraver, for instance, execute a plate and pay for the paper and the printing, and place it in the publisher's hands, what would be the usual amount of per-centage for its publication; would it ascend so high as 50 per cent.?—It is more usually, I think, 33 per cent.; but then all the expense of advertizing and miscellaneous expenses are deducted, as well as the seventh impression; there are bad debts; and there are the spoilt impressions, as upon such occasions they send them round on sale or return.

4724. Is not the publisher liable to considerable diminution of his profits by the circumstance of many of his engravings being liable to spoil, or the public taste being diverted in another direction?—There is no doubt of it.

4725. And that these risks existing, he is obliged, as it were, to ensure himself against them by rather a higher per-centage than what he otherwise perhaps would be entitled to demand?—I do not think that the 33 per cent., of which they must allow 25 per cent. to the trade, is at all objectionable. I should only object to the intricacies and the crooked means of increasing their own per-centage, and making a great proportion of the loss fall on the artist.

4726. Do you think such proceedings are confined exclusively to the printseller; is not a publisher in the literary line in some degree exposed to a similar reproach?—

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reproach?—In some degree, but very much less than the printseller; and the transactions, so far as I know (and I have had some little experience), decidedly more honourable.

4727. Do you think the art unions have tended to injure the legitimate profits of the publisher and printseller?—Not in the least; but I do apprehend that they will tend very greatly to break up those crooked jobbings that the artists complain of so much, and force the printsellers to enter into a more straightforward mode of dealing, and a fair competition with the art unions.

4728. That you would consider to be a matter of great advantage, would you not?—Immense advantage; nothing can be better than a free competition between joint-stock companies and individuals.

4729. Do you then object to the application of the electrotype to the multiplication of engravings by art unions?—I have seldom known so fine a discovery ultimately tend to any injurious effect; and I am quite certain, that in a very short time the electrotype will be applied to those works that require to be extended to a vast number; and that where that is not required it will be found of no advantage, and be left alone.

4730. So that you do not apprehend from the operation of art unions, if placed under proper regulations, any injury either to the artist or to the publisher?—Not in the least; on the contrary.

4731. Do you think it would be an advisable arrangement, in case the Legislature should think it right to legalize art unions, that they should be placed under some department of Government, in order to prevent other parties, not having for their object exclusively the encouragement of art, taking advantage of such exemption?—I can see no advantage whatever in granting to an art union any privilege that should not belong to every individual in the country.

4732. Then you would extend to all individuals, without exception, the right to institute lotteries for the distribution of works of art, on the same principle as art unions?—By no means; I should object to a lottery, were it under a committee of clergymen, or of Judges of the land.

4733. Would you then propose to exclude, in the legalizing of art unions, the application of their funds to prizes drawn by chance?—Certainly; my first object would be to render the art unions examples, both with regard to the dissemination of taste, and the inculcation of high principles and sound morality.

4734. You think they are objectionable at present, on the ground of their tending, in your mind, to the encouragement of a spirit of gambling?—Very much so; and my experience in Paris confirms my previous notion.

4735. In what instances have you seen that effect in Paris?—It has been stated by friends of the Art Union, that when the French Government thought proper to put down lotteries, they made a special exception in favour of the Art Union, or the Société des Amis des Arts. That was so; but I am sorry to say, that from that time to the present the taste for gambling has been increasing among the artists in Paris.

4736. Mr. *B. Wall.*] Is it not the taste of human nature in all countries and all ages?—It is one of those excitements in which human nature never knows where to stop, provided there is not some general opinion to render it disgraceful.

4737. Do you think it can be stopped by legislation?—I am inclined to think, that whether by legislation or by the tone of morality in this country, there has been much less gambling amongst the wealthy middling classes than in any other country in the world.

4738. Mr. *M'Geachy.*] Which has done most good, morality or legislation?—I think they both operate; and they both assist each other.

4739. *Chairman.*] You think that, however it might be permitted in other particulars, it would be still objectionable in connexion with art?—Particularly objectionable in those persons who pretend to disseminate taste.

4740. Mr. *B. Wall.*] Do you think the spirit of gambling is decreased, or that gambling, by the legislation that has taken place with regard to it, is diverted into a different channel?—In my young days, most elderly persons were remarkably fond of playing at cards. On the Continent cards, dominoes, and every other species of gambling was perfectly general; and I am inclined

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Mr. *G. Foggo.*

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to think, that where legislation has been actively applied, the great body of the people, after a time, have left their habit and the thought of it.

4741. But as gambling of that description has gone out of fashion, gambling in trade and gambling in the funds has increased?—I should suppose that gambling in trade and gambling in the funds would have increased without the other. At no period did private gambling prevail more than about the time of the South-Sea bubble, nor is the gambling in the funds at present half so productive to 600 members of the Stock Exchange as it used to be to 1,400.

4742. *Chairman.*] You stated, I think, in a former part of your evidence, that one of the great advantages of art unions ought to be, the encouragement of high art; do you think that for that purpose it would be advisable to select works for engraving from the schools of Michael Angelo and Raphael, in preference to the works of living artists?—I should always like the art to be made subservient to the habits and the feelings of the country and the period; that the taste of the artist should grow out of and assimilate with the public taste. I should therefore think it best for most of the prints to be from English works and English artists; if possible, historical subjects of interest to every one; but for the sake of testing the talent, and purifying the taste, and keeping up competition, if as many as five plates had to be issued, one of them should be foreign, and probably occasionally from some extraordinary fine work of Raphael, or some other great master.

4743. Would you confine the establishment of art unions to the three great capitals of the country, or extend them generally through every part of the empire?—I should think them serviceable to every good purpose, just in proportion to their being disseminated; the rivalry amongst themselves being of immense advantage.

4744. You do not then apprehend that the multiplication of these bodies, limiting themselves in a great degree to the encouragement of local artists, would tend to raise up a number of inferior artists in the country, to the injury of the higher artist, and of art itself?—The effect would probably be the same as occurred at the period of the revival of art at Sienna, Pisa, Genoa, Florence, and Venice. The variety of patronage is as necessary as a variety of competitors.

4745. Have you any other suggestions to offer for the improvement of art unions, in addition to those you have given to the Committee?—One little circumstance I think is objectionable; it is probably an accident, a want of thought. Members of the committee of the Art Union have carried out a publication founded on a prize given by that Art Union of London. I apprehend that if such practices were continued, the printsellers would see the necessity of getting a preponderance in the committee, and that such publications would lead to very gross jobbing.

4746. Mr. *B. Wall.*] Do you think it would be possible to found, in conjunction with the Art Union, a school or a fund for the purpose of sending out young artists to Rome for the purpose of studying the best masters?—I would rather leave each artist to find his own means of obtaining excellence; and where the means of competition amongst them are sufficiently great and varied, they always have found those means, and I apprehend it is quite as useless to do so at the present period as at any other.

4747. Do you think that one of the great misfortunes to a young artist is that he has not time to educate himself, and that when he is commencing life with a small capital, or no capital at all, he is obliged to paint inferior pictures at a low price instead of studying and informing his own mind, and being able to lay in store the knowledge which hereafter might be of use to him in higher walks of art?—I think that if the art unions are well managed, (and they can only be well managed if they are subject to very formidable competition,) they will create a taste amongst the public that will incite more study among our artists, and nothing but that necessity will drive them to the exertion necessary to obtain excellence.

4748. Mr. *R. Colborne.*] Do you not think that if there was a number of art unions, as you have mentioned, and this great competition, the printsellers and publishers would be obliged to shut up their shops altogether?—I dare say they would become very active members of the art unions, or act as agents to the art unions; and I apprehend there would be as much to be got by that as by their present very strange business.

4749. *Chairman.*]

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4749. *Chairman.*] Why do you term it "very strange business;" what is the objection you have to their present mode of publication?—The business of a printseller scarcely requires any capital; and, from the complexity of exchanges amongst them, I apprehend there is no printseller who knows anything like what he is worth.

4750. Is it not very much in the power of publishers and printsellers to direct the tendencies of the public taste?—The great misfortune to artists is, that a very great proportion of purchasers and employers go to a printseller to inquire who they should employ, either to paint a portrait or to engrave one; in fact, for almost every purpose.

4751. Mr. *B. Wall.*] Do you think printsellers are worth a great sum of money, in the way of old worn-out plates?—Old worn-out plates are worth almost nothing, they generally sell for a very few pence above their weight in copper.

4752. They are very seldom destroyed, I apprehend, in the trade?—There is a very great number on hand, but I find that they remain shut up for 20 or 30 years; they are then resold at an advance of perhaps a farthing a pound, to somebody else, who keeps them a few years, and loses his interest on them.

4753. When they are resold, they are retouched, and a great fraud is ultimately practised upon the public?—It is frequently the case with plates which can hardly be called old stock, although they ought to be old stock.

4754. *Chairman.*] Have you any further suggestion to offer to the Committee?—Nothing further.

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APPENDIX.

Appendix (A.)

ART UNION OF LONDON.

(No. 1.)

PROSPECTUS of the ART UNION OF LONDON.

ART UNION OF LONDON, No. 4, Trafalgar-square, Charing Cross.

President.—His Royal Highness the Duke of Cambridge.
Vice-President.—The Most Noble the Marquis of Northampton, P.R.S.

Committee of Management:

Henry G. Atkinson, Esq. F.G.S.
Charles Barry, Esq. R.A.
Thomas Bell, Esq. F.R.S.
John Britton, Esq. F.S.A.
B. B. Cabbell, Esq. F.R.S., F.S.A., *Treasurer.*
William Collard, Esq.
Robert Dickson, Esq. M.D., F.L.S.
Thomas L. Donaldson, Esq.
William Ewart, Esq. M.P.
John S. Gaskoin, Esq.
George Godwin, Esq. F.R.S., F.S.A.
Thomas Griffith, Esq. M.A.
Sir Benjamin Hall, Bart. M.P.
Edward Hawkins, Esq. F.R.S., F.S.A.
Henry Hayward, Esq.
Henry Thomas Hope, Esq.
William Leaf, Esq.
William C. Macready, Esq.
T. P. Matthew, Esq.
T. Moore, Esq. F.S.A.
George Morant, Esq.
George John Morant, Esq.
Richard Morris, Esq.
John Noble, Esq. F.S.A.
Lewis Pocock, Esq. F.S.A.
The Right Hon. The Lord Prudhoe.
W. J. Smith, Esq. F.S.A.
Arthur W. Tooke, Esq. M.A.
R. Zouch S. Troughton, Esq.
The Very Rev. The Dean of Westminster.
Samuel Wilson, Esq. Alderman.
Edward Wyndham, Esq.

Honorary Secretaries:

George Godwin, Esq. F.R.S., F.S.A., 11, Pelham-crescent, Brompton.
Lewis Pocock, Esq. F.S.A., 29, Montague-street, Russell-square.

THE Art Union was established in 1837, to aid in extending the love of the arts of design throughout the United Kingdom, and to give encouragement to artists beyond that afforded by the patronage of individuals.

Its promoters believe that these arts can never attain their due rank in this country (already so advanced in many of the other elements of civilization), until adequate encouragement be afforded to the highest efforts of the painter and the sculptor, and that to afford this encouragement large and permanent resources are indispensable.

In order to the accomplishment of this object, the society has adopted the following Plan:

1. The Art Union is composed of annual subscribers of one guinea and upwards.

2. The subscriptions, after paying necessary expenses, are devoted to the purchase of pictures, drawings, enamels, sculpture, medals, and other works of art.

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Appendix (A.)

Art Union of London.

(No. 1.) Prospectus.

3. Every member, for each guinea subscribed, is entitled to one chance of obtaining at the annual distribution some work of art.

4. The number of works of art which are to constitute the prizes drawn for at the annual distribution, and the respective value of such prizes, are determined by the committee according to the state of the funds at the closing of the subscription-books of the year.

5. The holder of a prize is entitled to select for himself, under regulations, herewith published, a work of art from any of the following public exhibitions in London, of the current year; viz. The Royal Academy, The British Institution, The Society of British Artists, or either of the two Societies of Painters in Water Colours. If any subscriber select a work of greater value than the amount of his prize, then such amount is applied in part payment thereof, the balance being added by the subscriber; if, on the other hand, the subscriber should not expend the full amount, the sum so expended is carried to the funds of the society; but all payments from the funds of the Art Union must be made by the treasurer to the artist direct, the latter giving a receipt of approved form.

The amount of a prize is in no case applicable to the purchase of more than one work of art, and shall not be allowed to include any payment to the artist for more highly finishing or perfecting such work, or, in fact, anything more than the *bonâ fide* value of such work of art, as actually exhibited.

No picture or other work of art, the price of which has not not been left, at the first opening of the several exhibitions, with the person appointed at such exhibitions to communicate the same to public inquirers, shall be selected by any prizeholder; and any reservation, which may make the price required by the artist doubtful, shall be considered as placing such work of art as though no price had been affixed to it, and consequently render it ineligible for selection.

Should it be discovered that any collusion has taken place, for the purpose of evading the foregoing laws, or any part of them, the amount of the prize shall be forfeited, and merge into the funds of the society, and the prizeholder shall have his subscription returned to him.

6. The works so selected are delivered to the committee for exhibition, under such regulations as they may deem fit; and are thus submitted to the examination of the whole body of subscribers. After the exhibition they become the property of the several prizeholders.

7. In addition to the equal chance annually afforded to each subscriber of becoming the possessor of a valuable work of art by the result of the allotment, a certain sum is set apart every year to enable the committee to procure an engraving, and of this each member will receive one impression for every guinea subscribed. The impressions will be distributed as soon as the engraving is completed.

8. For the convenience of subscribers residing at a distance, and who may not have friends in London to whom to delegate their choice, the committee will select pictures for prizeholders, if requested so to do.

The following view of the progressive extension of the society's operations will show the success which has hitherto attended this plan.

Year ending March	Amount Subscribed.	Number of Works of Art Purchased.	Amount expended in Prizes.	Amount set apart for Engraving, &c.	SUBJECT, &c. OF ENGRAVING.
	£. s. d.		£. s. d.	£. s. d.	
1837 -	489 6 -	13	390 - -	—	—
1838 -	757 1 -	15	420 - -	150 - -	-- "A Camaldolese Monk showing the Relics of his Convent." Engraved in mezzotint by W. Giller, from a picture by W. Simson.
1839 -	1,295 14 -	22	700 - -	292 15 5	-- "A River Scene in Devonshire." Engraved in mezzotint by D. Lucas, from a picture by F. R. Lee, R. A.
1840 -	2,244 18 -	42	1,400 - -	576 15 5	-- "The Tired Huntsman." Engraved in line, by H. C. Shenton, from a picture by C. Landseer, A. R. A.
1841 -	5,562 18 -	133	3,650 - -	1,325 12 5	-- "The Saints' Day." Engraved in line, by W. Chevalier, from a picture by J. P. Knight, A. R. A.
1842 -	12,905 11 -	301	9,300 - -	2,333 1 2	-- "Una entering the Cottage." Now engraving in line by W. H. Watt, from a picture by the late W. Hilton, R. A.

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Appendix (A.)

Art Union of London.

(No. 2.)
Report of Sub-Committee, 1841.

(No. 2.)

REPORT of a SUB-COMMITTEE, London, 1841.

REPORT presented to the General Committee of Management, in December 1841, by a Sub-Committee appointed to consider the future prospects and the most efficient mode of working the enlarged means of the Association, with Notes, showing how far the Report has been acted on.

President.—His Royal Highness the Duke of Cambridge.

Vice-Presidents.

The Most Noble the Marquis of Northampton, P. R. S.
The Right Hon. the Lord Prudhoe.

Committee of Management.

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John Britton, Esq., F. S. A.
B. B. Cabbell, Esq., F. R. S. F. S. A., Treasurer.
William Collard, Esq.
Robert Dickson, Esq., M. D. F. L. S.
Charles John Dimond, Esq.
Thomas L. Donaldson, Esq.
William Ewart, Esq., M. P.
John S. Gaskoin, Esq.
George Godwin, Esq., F. R. S. F. S. A.
Thomas Griffith, Esq., M. A.
Edward Hawkins, Esq., F. R. S. F. S. A.
Henry Hayward, Esq.
Henry Thomas Hope, Esq.
William Leaf, Esq.
William C. Macready, Esq.
T. P. Matthew, Esq.
Thomas Moore, Esq., F. S. A.
George Morant, Esq.
George John Morant, Esq.
Richard Morris, Esq.
John Noble, Esq., F. S. A.
Lewis Pocock, Esq., F. S. A.
W. J. Smith, Esq., F. S. A.
Arthur W. Tooke, Esq., M. A.
R. Zouch S. Troughton, Esq.
The Very Rev. the Dean of Westminster.
Samuel Wilson, Esq., Alderman.
Edward Wyndham, Esq.

Honorary Secretaries.

George Godwin, Esq., F. R. S., F. S. A., 11, Pelham-crescent, Brompton.
Lewis Pocock, Esq., F. S. A., 29, Montague-street, Russell-square.

Honorary Solicitor.—William Leverton Donaldson, Esq.

AT the close of the year 1841, the committee of the Art Union of London, observing the great extension of the society's operations, and feeling the responsibility of its proper management, appointed a sub-committee to consider its future prospects, and the most efficient mode of working its enlarged means. This sub-committee devoted much time to the investigation, and ultimately brought up the following Report:—

Gentlemen,—Your sub-committee have felt the full responsibility of the investigation with which they have been charged by you; and have been impressed with an anxious desire to carry out your views, in ascertaining the best mode of encouraging the fine arts of this country. As regards the public, this seems the most likely to be effected by directing general attention more immediately to the arts of design; by inducing all classes to take an interest in their encouragement; by leading them to consider the arts in the most elevated and useful point of view; and thus gradually cultivating and instructing the public taste. This is a most important consideration, for the pleasure derivable from the contemplation of the productions of the painter, sculptor, or architect, will always be in proportion to the knowledge which exists of those branches of art, and to the opportunities of observation afforded to the public. In reference to the fine arts themselves, and the intelligent and gifted body of men, who have devoted themselves to their study and adopted them as a profession, your committee have felt with you, that is desirable to offer the greatest possible stimulus to produce works of the very highest class, both as to subject and execution; to ensure to every department all the encouragement within the power of the society to bestow; and to bring under the public notice, as far as they can, those classes of the sister arts, which, although hitherto little regarded in this country, may tend to increase its reputation, and to enlarge the sphere of intellectual enjoyment in every grade of society.

It appears by the Report presented at the last general meeting, that the number of subscribers has been progressively increasing; that, in fact, each year has very nearly doubled the amount of the subscriptions of the one preceding. The receipts of 1841 were 5,600 *l.*

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Appendix (A.)

Art Union of London.

(No. 2.)
Report of Sub-Committee, 1841.

Judging therefore from past experience, and the information which we at present possess, we may reasonably expect that the subscriptions for 1842 will amount to 10,000 *l.**, and ultimately a settled income of at least 20,000 *l.* will be at the disposal of our institution for the benefit of art.

It has been objected by some, that whatever may be the receipts of the society, the amount will be so much abstracted from that usually expended in works of art. This opinion however is groundless; for the subscriber who contributes a guinea for the chance of a prize or to ensure a choice engraving, will hardly be satisfied, if previously a liberal purchaser of pictures or sculpture, by so limited a gratification of his taste. And it is obvious, that of the 10,000 or 20,000, who may be members of this institution, probably 100 or 200 only will have been previously habitual purchasers; and they will be rather confirmed in their predilections, than led to discontinue their liberality from the circumstance of belonging to our institution. But how numerous are those, who have been first led, by their connexion with this society, to take a permanent interest in the cultivation of art, and to contribute liberally to its promotion!

It is probable, that the annual amount realized by artists from pictures sold at the exhibition, and not previously ordered, may not exceed 10,000 *l.* It is evident that an additional sum of 10,000 *l.* or 15,000 *l.*, applied to the promotion of art, must afford encouragement and offer a stimulus to artists, who will then doubtless be anxious to produce works, on which their reputation may be founded, and which may tend to raise the national character of the art that they profess. It were an injustice to the members of an enlightened and liberal profession to suppose them instigated by the mere income they derive from the sale of their works. The elevated tone of mind, which can alone render an artist equal to his subject, the inspiration, which can alone fit him to realize a work of a high order of merit in the highest class, produce a like feeling in his aspirations for fame. A corresponding opportunity for the full development of the talents of our artists has not hitherto existed in this country for any permanency since the period of Charles the First; and it is as an humble, but it is to be hoped as an effective and powerful instrument, that the Art Union may contribute to bring about so desirable an end.

But the influence of the proceedings of this institution will not be limited to these results; for it may be anticipated, without any exaggerated estimation of the fact, that the arts of design being generally promoted, and the public taste being enlarged and improved, the manufacturers of the country connected with design will receive a similar impression. Thus considerable assistance may be rendered to that movement now going on in the various tasteful productions of the hand and the loom, and the Art Union may be directly instrumental in creating new objects of industry and enjoyment, and therefore in adding at the same time to the wealth of the country. In this opinion we are confirmed by the judgment of a recent Committee of the House of Commons on Fine Arts, whose words we have here adopted, and who state in their Report, "That as the collection and exhibition of works of art have not only tended to the moral elevation of the people, but have also given a fresh stimulus and direction to their industry, so a direct encouragement of the higher branches of art will have a similar effect in a still higher degree."

This is not to be effected immediately. It will require the operation of years for the public to entertain, as individuals and as a nation, enlarged views of the important effects of the fine arts upon the moral character of the people, and of their influence upon the judgment and taste of every class.

We are aware that, besides these considerations, the general committee of management are impressed with the important conviction, that the vast means placed at the disposal of the Art Union may be for good or for evil, accordingly as its proceedings may or may not be conducted with impartiality, judgment, and good taste. A great responsibility rests with the society as to the mode in which it will carry out the purposes which it has proposed to itself. We assume that the great body of the members are associated together, mainly with the patriotic view of advancing the fine arts of the country. It is therefore incumbent upon us to devise, after the most careful and painstaking deliberation, an extensive and well-digested plan for the promotion of art, commensurate with the abundant means placed at our disposal by a confiding public, who will expect, as will also the great body of artists, the most successful consequences from our self-imposed labours.

Proceeding upon these general principles, we thought it right in the first instance to address a letter to a few of the leading artists of the day in the several classes, requesting the favour of any suggestions, with which they might feel disposed to furnish us, as calculated to further the objects of the Art Union. We were anxious to avail ourselves of the opinions and advice of those, who, from their rank as artists, from their love of art, their education and habits of reflection, were so well qualified to afford us most valuable assistance. The replies with which we were favoured, and the perusal of Sir Martin Archer Shee's admirable pamphlet, entitled, "Outlines of a Plan for the National Encouragement of Historical Painting in the United Kingdom," suggested to your committee many subjects, which we reduced to distinct propositions. These we again transmitted to the gentlemen, to whom we had already written for their opinions. The substance of the advice, which we received, and of our deliberations, we now beg to submit to you.

Owing

* The actual amount was 12,905*l.* 11*s.* The amount subscribed for the present year exceeds 14,000*l.*

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Owing to the infant state of our society, we have not been able hitherto to announce, until the exhibitions were about to open, the amounts of the prizes that would be obtained by the fortunate prizeholders of the year. The consequence has been, that the members who had prizes were obliged to seek at random in the exhibitions for pictures or other works of art, which they should purchase. It hence resulted that those who held the highest prizes were sometimes at a loss to find works corresponding with their expectations and wishes. This defect may be easily obviated by the society's announcing each year the larger amounts of 100 *l.* and upwards to be awarded to the members, as principal prizes, to be laid out in works of art in the year ensuing. This would afford ample opportunity for those artists, who felt so disposed, to prepare their subjects for painting or sculpture, &c., of such a description as would be likely to be purchased by the holders of prizes of the Art Union.

Your sub-committee next considered that, to produce a material improvement in the arts of any country, the first object must be to cultivate the highest departments, for, excellence being attained in them, the subordinate classes will make a corresponding progress, and derive a like advantage. We concur in opinion with one whose judgment in such a case can hardly be called in question, we allude to the President of the Royal Academy, that "we should always keep in view, that to excite the genius of our countrymen to great and noble efforts is the only object that can make our interference with the arts of our country at all judicious."

We are encouraged to endeavour to carry out these views by the concurrent testimony of all whose opinion we have sought, and we are agreed to recommend that, when the principal prizes for the ensuing year are to be announced at the annual meeting, it should be stated that two of the prizes to be gained by the members of the Art Union will be for the purchase of two pictures, say for 500 *l.* and 400 *l.* respectively, the subjects to be taken, at the option of the artists, from the Bible, from some incident in British history, or from some English author. In placing a religious subject at the head, we feel that it first commends itself to every well-constituted mind, and that the liberality of the patron and the talent of the artist cannot be more worthily engaged than in illustrating some passage of the Holy Scriptures. But next to this, we desire to mark emphatically the Art Union as specially animated by the patriotic wish to carry out a great national object, and to enlist British art more immediately in the illustration of British history and of British literature.

We have had under consideration, whether it might be desirable that one of these principal prizes should be selected (under the best advice) by the committee, so as to guarantee an excellent subject for the annual engraving. This proposition has been strongly urged by some artists of considerable eminence, whose opinion deserves every consideration; and the object to be attained is an extremely desirable one, as it might ensure the appropriation of such a considerable sum to the purchase of a work of art of undoubted merit, and render the selection more probably judicious, as being uninfluenced by any personal considerations on the part of those who would have to make it. Hitherto you have found it of the utmost difficulty to obtain pictures calculated to meet the views of the subscribers in respect of the engraving. On the other hand, it has been objected that so material a departure from the fundamental principal of the Art Union, which ensures to each prizeholder the selection of his own picture, would hardly be compensated by the advantages which might result from the choice resting with the committee even to so limited an extent.

Your sub-committee have been also advised, that the character and usefulness of the Art Union would be promoted, and the exertions of the artists would receive a lasting reward, stimulating them to greater exertions, if one such picture of the highest class, so selected by the committee, were occasionally presented to a public institution in a provincial town containing the greatest number of subscribers, to be placed in some building open to general access, and to bear on it an inscription, stating the name of the artist, the subject, and that it was a donation by the Art Union of London. Mr. C. L. Eastlake called our attention to the fact, "that the Düsseldorf Art Union act upon this principle. The committee of management have the right of reserving any picture of extraordinary merit, and presenting it in the name of the society to some national institution. In this manner the picture of the Captive Jews at the Waters of Babylon, by Bendemann, was presented to the public gallery of Cologne, where it is constantly exhibited to view. Such selections of course are rare." Mr. Westmacott remarks, that we best reward the artist by this public appropriation of his work, and induce others to walk in his footsteps, and thus may advance the higher objects of art. Messrs. Wyon and Uwins also concur in commending this proposition, as an approach to the real and effective plan for the promotion of art on public principles, distinct from individual benefit or personal considerations on the part of the subscribers.

In 1837, the first year of the operations of this society, 385 *l.* 9 *s.* were expended on the purchase of pictures. In 1841, 3,603 *l.* 9 *s.*; and we find that the five years present a total of 6,448 *l.* 9 *s.* laid out by the Art Union, to which has been added by the prizeholders a further sum of 1,324 *l.* 16 *s.** The attention of your sub-committee has been drawn to the fact, that the whole of the 7,773 *l.* 5 *s.* has been applied to the purchase of pictures in oil or water colours, with the exception, during the last year, of a prize of 60 *l.*, to which the holder added 20 *l.*, and bought the marble statue of a Magdalen, by Mr. F. Thrupp, at the Royal

* The amount expended in 1842 and 1843 was nearly 18,000 *l.*

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Royal Academy.* We think that the subscribers generally should be aware that it is the object of the Art Union to call into action the skill and taste of our countrymen in every department of the fine arts. And we are of opinion, that the general committee should ensure, at all events, a certain portion of the funds to be set apart for the promotion of those branches of art which have not hitherto been generally encouraged by the public, but which may minister very materially to the gratification of the public taste, if brought to appreciate their value. We are gratified also in finding, that in this opinion we carry the unanimous concurrence of all those whose advice we have sought. We are therefore prepared to recommend that specific prizes, amounting to 200*l.* and 150*l.*, should be appropriated for the purchase of sculpture. And your sub-committee are unanimously of opinion, if a reduced model were to be made of some celebrated group or piece of sculpture to a size fitted for a drawing-room table, and if ten or twenty casts were to be made in bronze, and annually to form a portion of the prizes, it would meet the general approval of the subscribers. This might be done at a moderate expense; a fine work of art of a convenient size would be eagerly sought after, as a desirable addition to the collection of the prince, the nobleman, or the gentleman, and this might be a very efficient instrument in diffusing a taste and love for art in many a family circle. This valuable suggestion they owe to the kindness of Mr. J. D. Harding, and it only requires your sanction to enable the sub-committee to make a selection at once, and have the bronze casts ready for the next annual general meeting.† Your committee also think, that a specific prize should be set apart for the purchase of an intaglio, cameo, mosaic, or some such work.

We also consider that the Art Union should assist in the encouragement of medal die engraving; and we can conceive no means better calculated to do this, than by commencing a medallic series of the history of British art. £. 100. per annum would ensure the execution of the dies of one medal annually, to be of uniform size, to contain on the reverse the head of some distinguished British artist, as Reynolds, Banks, Bacon, Wren, Jones, Chambers, Barry, Wilson, Lawrence, Flaxman, Wilkie, Chantrey; on the other a group, taken from one of his works, if a painter or sculptor, or some building, as Whitehall, St. Paul's, or Somerset House, if an architect. Thus should we at once give some scope to the genius of our countrymen in this important branch, render a just tribute to our departed artists, and best illustrate the history of British art‡.

It has also appeared to us desirable, that we should call the attention of our artists generally to that dignified simplicity of composition, that calm expression, that purity and correctness of drawing, and severe beauty of form, abstract qualities, which, apart from colour, and all effect of light and shade, exist in the compositions on the fictile vases of the ancients, in the outlines of our own Flaxman, and in the compositions of Riephenhausen and some later Germans. We venture to recommend this as a subject worthy your favourable consideration, and conceive that we should render an essential service to art in its very highest department, by awarding a prize for the best series of designs in outline of the class above described, of a fixed size and number: each subject to form a continuous series, and to illustrate some epoch in British history, or some work of an English author. It will be for you to decide, should you approve the suggestion, whether the series should become the property of an individual prizeholder, or whether it should remain in the possession of the Society, to be engraved and published by the Art Union, for distribution among its members §.

We are not prepared to submit any distinct proposition with regard to any enlarged operations of the society for the further promotion of engraving, as a very material proportion of the funds has been appropriated to that purpose even since the origin of the Society. The general committee have already paid 903*l.* 10*s.*, and are under engagements to the amount of 1,452*l.* 10*s.*, for engraving the five annual prints from 1836 to 1842, making a total of 2,356*l.*‖. But the general committee will doubtless be prepared to consider favourably any judicious proposition that may be submitted to them, and which may appear beneficial to this essential department of the fine arts.

Under

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* Casts of this statue were distributed in the following year.

† In accordance with this recommendation, a sum of money has been appropriated annually to the production of bronzes. In 1842 the subject was Flaxman's group, "Michael and Satan;" in 1843, Sir R. Westmacott's "Nymph and Child." For the present year the committee had adopted a bust of Hebe, by Mr. A. Gatley, which was selected by a prizeholder in the last distribution.

‡ Mr. W. Wyon, R. A. was in consequence commissioned to commence the series with a medal in honour of Chantrey, which is now nearly completed. A medal commemorative of Sir Joshua Reynolds is also in progress.

§ In 1842 a premium of 60*l.* was accordingly offered for a consecutive series of designs in outline, with a further remuneration for the artist's superintendence, if it should be deemed expedient to engrave the compositions chosen. In reply to the advertisement, 30 sets of designs were received, from which a series was selected, illustrative of "The Pilgrim's Progress," by Mr. H. C. Selous. These were afterwards engraved by Mr. H. Moses, and will be presented to every subscriber of the current year, in addition to a print after Mr. Stanfield's "Castle of Ischia," engraved by Mr. E. Goodall. Many of the other designs displayed great talent, and the committee awarded honorary premiums of 20*l.* each to three of the competitors, Mr. J. N. Paton, Mr. John Tenniel, jun. and Mr. F. R. Pickersgill.

‖ The total amount expended in the production of engravings up to the year 1843, inclusive, may be stated as nearly 7,000*l.*

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Under the impression of the important sphere of usefulness, which the artist is called upon to fill in furthering the intellectual developement of every class in society, we have been led to consider "how much of public honour and distinction can be devised in order to give additional point and relish to the grosser stimulants of interest, as an incentive to the artist, and to excite also in the public mind some idea of the utility of his functions and the value of his art." We have therefore considered, whether it might be desirable for the Art Union to offer annually a handsome large gold medallion, designed expressly for the purpose, to be awarded to the author of the best of all the works of art exposed in any of the exhibitions of the year. The medal to be presented in the presence of all the exhibitors, by some member of the royal family, who might be pleased to give additional encouragement to the artists on such an occasion, by taking part in so interesting a ceremony. But the proposition is liable to so many objections, and such great difficulty would arise in the choice of a tribunal to make the award, that your sub-committee have abandoned the idea, and only mention it to prove that they have left no scheme unexamined, which might by any possibility be thought likely to do honour to British art.

Several of the gentlemen with whom we have been in correspondence, strongly advise that the Art Union should have an exhibition gallery of its own. But, after much consideration, your sub-committee are not prepared to recommend the adoption of the suggestion at present, although ultimately it may probably be advisable for us to have such accommodation at our place of business, as may enable us, when we wish it, to exhibit there our prize pictures or similar works of art in connexion with our society.

We consider it to be of great importance, that the members of the Art Union should always keep in view the disinterested and high-minded purpose for which this association has been formed; namely, to diffuse far and wide throughout the empire a love of art, and to raise as much as possible the standard of perfection for the productions of our native artists; and that whoever may be the successful holder of a prize should, in the selection he makes, consider himself conscientiously bound to apply the funds placed at his disposal in the manner best calculated to further British art. "That," in the words of the last Annual Report, "they must consider themselves but as stewards of the association, and endeavour to promote as much as possible its highest objects." On the other hand we would appeal, and we trust not in vain, to the artists themselves, and call upon them to second our exertions for the arts of our common country, in the success of which they have so deep an interest at stake. We implore them to discourage any attempt to divert the funds of this institution from their legitimate purposes, and to discountenance any, who, instigated by sordid and selfish motives, would endeavour to make the institution subserve only to their own individual gain.

Such are the leading points which have occupied the attention of your sub-committee, and such the recommendations we have to submit for your adoption. We beg to call attention to the fact, that the recommendations herein suggested do not contemplate an additional expenditure exceeding 1,000*l.*; so that, taking into consideration the increased means of the society, we still maintain a similar relative proportion of large and small prizes; but we merely subject the former to certain regulations, in order to ensure their appropriation to the carrying out effectually the leading features of the Art Union.

It may be supposed that these recommendations are founded upon a too confident anticipation of the continuance of our association, looking forward to the lapse of many years for the full development of all its purposes. We must confess that we entertain the most favourable views of the operations of the Art Union; and that we feel assured the greater its success the more permanent its duration. But even if the direction, which it may be the good fortune of this institution to assist in giving to public taste and to the arts of the empire, should eventually supersede the necessity of its continuance, still we feel satisfied that it is the wisest course to adopt a plan of operations at once upon the most enlarged views. A spirit of public encouragement being once established in this country, and the impetus being once given, every branch of art will be in that healthful condition, which will require no adventitious aid to ensure its success, and make it contribute to the glory of the British name.

(signed) *Thomas L. Donaldson*, Chairman.
Lewis Pocock.
Edward Hawkins.
George Godwin.
John S. Gaskoin.
Henry Hayward.
Richard Morris.

14th December 1841.

A few days before the arrival of notice from the Treasury to suspend the proceedings of the association, the committee, in order to ensure a good subject for engraving, and to induce the production of a work of art which might be honourable to the country, had resolved to offer the sum of 500*l.*, under proper conditions, for an original picture illustrative of English history. They had likewise arranged to take steps to obtain the execution of two medals, commemorative of Sir Christopher Wren and Flaxman, and in other ways to advance the great end they had in view—namely, to open the minds of all classes to the

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enjoyment of works of fine art, and to afford encouragement to those who minister to that enjoyment.

The committee anticipate confidently that by the result of the inquiry, now ordered by the House of Commons, they will be enabled forthwith to proceed efficiently in carrying out their views.

May 1844. (signed) *George Godwin,* *Lewis Pocock,* } Honorary Secretaries.

(No. 3.)

Local Secretaries' Instructions.

(No. 3.)

Local Secretaries' Instructions.

Art Union of London, No. 4, Trafalgar-square, Charing Cross.

President.—His Royal Highness the Duke of Cambridge.

The committee believing that the provinces, as well as Scotland, Ireland and Wales, still offer a wide and promising field for the exertion of such lovers of the fine arts resident therein, as may be disposed to further the objects of this society, and promote the diffusion of taste, have appointed a considerable number of gentlemen resident in various towns, who have kindly undertaken to act as honorary secretaries in their several districts, and who transmit to the central body the subscriptions they receive.

This list it is their object to increase, so as to make it include, if possible, every town of importance in the United Kingdom; to which end, and in order to increase the efficiency of the office, they have framed the following

Regulations for the Appointment and Guidance of Local Secretaries.

1. As a general rule, and with a view to prevent injury to the society by the appointment of any other than the most proper persons, every gentleman hereafter proposed as a local secretary, shall be solicited to forward the name of one or more individuals resident in London, to whom reference may be made, if required.

2. Every local secretary (to be qualified) must become a subscriber.

3. Prospectuses, with the local secretary's name and address printed thereon, shall be forwarded to him in such numbers as may be deemed desirable, together with a book containing at least 25 of the society's printed receipts. None other than a printed receipt-form of the society on any account to be used.

4. Once in every three months, the local secretary shall notify to the committee, the Christian, surname and residence of the parties whose subscriptions he may have received.

5. So soon as the subscriptions in the local secretary's hands amount to 20 guineas, the same are to be forwarded to the committee, directed to the honorary secretaries, at the society's rooms, No. 4, Trafalgar-square, London; the receipt of which shall at all times be acknowledged by return of post. Another book of receipts shall then be sent, if requested.

6. On the day after the period named for closing the subscription lists for the current year (and of which the local secretaries shall be duly informed) the balance, together with the names and addresses of subscribers, not already forwarded, as before stated, shall be sent to the committee, in order that the lists may be made perfect.

7. Post-office orders sent in payment of subscriptions must, in all cases, be made payable to the "Art Union of London," at the chief office, St. Martin's-le-Grand.

8. Petty expenses necessarily incurred, as in postage, or the circulation of the society's prospectus, will be allowed; but no outlay is to be made for advertisements in local papers, or for printing, unless previously sanctioned by the committee.

9. Every gentleman acting as a local secretary, and who shall transmit subscriptions to the amount of ten guineas and upwards during the year, shall be entitled to receive one copy of the engraving published for the subscribers of that year, independently of the copy or copies to which he may be entitled as a subscriber himself.

These regulations, it is hoped, will tend to induce the efficient and business-like discharge of the duties of the office, and thus to increase in value the good results which may, in all cases, be expected from the appointment of local secretaries; and it is presumed that no gentleman who has the interests of the society and its purpose really at heart, will object to comply

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comply with any observances which may be found necessary to ensure regularity in its proceedings.

As it is essential to the increasing prosperity of the Art Union of London, that the list of local secretaries should be made as extensive as possible, the committee urge the friends of the society generally, to institute inquiries amongst their provincial connexions, and to take such other steps, personally, as may tend to effect this desirable object.

(signed) *Geo. Godwin*, jun. } Honorary Secretaries.
Lewis Pocock. }

(No. 4.)

DISTRIBUTION OF SUBSCRIPTIONS, London, 1844.

EACH guinea subscribed for the present year, 1844, to the Art Union of London, will be distributed in the under-mentioned manner, as near as can be now estimated:

	£.	s.	d.
Engravings and outlines - - - - -	–	5	6
Painting and sculpture - - - - -	–	11	6
Bronzes and medals, about - - - - -	–	1	–
Expenses of management, about - - - -	–	3	–
	£. 1	1	–

(signed) *Wm. Collard*,
22 July 1844. Chairman, Finance Sub-Committee.

(No. 5.)

TO the Right Honourable Sir *Robert Peel*, Bart., M. P., First Lord of Her Majesty's Treasury.

The MEMORIAL of the Committee of Management of the Association called the Art Union of London,

Sheweth,

THAT the committee of management have received with great concern the announcement, through their honorary secretaries, of the receipt by them of a letter from Mr. Reynolds, dated the 12th of April instant, by command of the Lords of Her Majesty's Treasury, acquainting them that their Lordships had been advised that this association is illegal, and that a further continuance of the same will render all parties engaged in it liable to prosecution.

That the object of this association is the advancement and encouragement of the fine arts of this kingdom.

That none of the parties concerned in it have any pecuniary or other personal interest therein.

That since the establishment of the association in the year 1837, the sum of 35,000 *l.* or thereabouts has been expended in the purchase and preparation of works of art, to the great encouragement of artists, and the diffusion of a knowledge of, and taste for, the fine arts throughout the empire.

That in the present year there are about 14,000 subscribers, and that the 23d day of this instant month of April, is fixed for the annual meeting for arranging the expenditure of the funds collected in the purchase of works of art, and that all the various elaborate arrangements consequent on the largeness of the body acted for have been made.

That it is well known to your memorialists, that many artists have devoted much labour in preparing pictures, and other works of art, for the express object of being purchased by the members of this association.

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Appendix (A.)

Art Union of London.

(No. 5.) Committee's Memorial to Sir Robert Peel.

That great disappointment and loss will be sustained by artists, if the association do not proceed with the arrangements made for the current year.

That your memorialists have no desire to act contrary to law.

That societies of a similar nature are established in Scotland and Ireland, and the fine arts have been there also greatly encouraged in consequence.

That this society originated in consequence of the opinions published in a report of a Committee of the Honourable the House of Commons on arts and manufactures respecting such association in the year 1836.

That if this association be stopped at the present time, great disappointment will be caused throughout the country, and loss to many artists as before alluded to; and your memorialists consider that the advancement of the fine arts in this kingdom will receive a severe check, if Government should interfere to prevent at this moment the completion of the arrangements.

Your memorialists therefore pray (without now entering on the question of legality), that they may receive assurance that no legal proceedings will be commenced, with the sanction of the Government, in the event of the general meeting being held as already arranged, and they will not fail to give the most serious and respectful attention to the communication from the Commissioners of Her Majesty's Treasury, before any steps be taken towards a future subscription. Your memorialists earnestly solicit an early answer to the prayer of this memorial.

And your memorialists will ever pray, &c.

(signed) *John S. Gaskoin*, Chairman.

(signed) *Geo. Godwin*, *Lewis Pocock*, } Hon. Secs.

(No. 6.) Committee's Petition to the House of Commons, 1844.

(No. 6.)

Committee's Petition to the House of Commons, London, 1844.

To the Honourable the Commons of the United Kingdom of Great Britain and Ireland in Parliament assembled.

The humble Petition of the Committee of the Art Union of London,

Sheweth,

THAT the Art Union of London was established in the year 1837, in consequence of an opinion expressed by a Committee of Your Honourable House, and that its direct and exclusive object is to promote the love of the arts of design throughout the kingdom, and to give encouragement to artists beyond that afforded by the patronage of individuals.

That no persons concerned in its management derive the slightest pecuniary or other private advantage therefrom.

That since its establishment, the association has expended about 36,000*l.* in the purchase and preparation of works of art (including the distribution of about 35,000 engravings), to the great encouragement of artists, and the diffusion of a knowledge of, and taste for, the fine arts throughout the empire.

That besides calling into operation painters, sculptors, and engravers, this association has commenced a series of medals commemorative of British artists, and has given assistance to the art of casting in bronze.

That the works of art purchased by the association are annually exhibited gratuitously, and that other means are taken by the committee to afford intellectual enjoyment to the public.

That they have established correspondence not merely throughout the United Kingdom, but in our Indian possessions, Nova Scotia, Hobart Town, Mexico, and New York, and thus serve to bind together by an interest in the arts of peace a multitude of persons in differents parts of the world.

That for the present year the sum of 14,500*l.* or thereabouts has been subscribed to advance the objects of the association; and that the members were about to meet for the distribution of the same, when the following letter was received:—

" Sirs,

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"Sirs, Treasury, April 12, 1844.

"I am commanded by the Lords Commissioners of Her Majesty's Treasury, to acquaint you that an institution called 'The Art Union of London,' having for its object the chance distribution of prizes of works of art, has been brought under the notice of their Lordships, and that they are advised that it is illegal; and I am also to acquaint you that the further contiuuance of the same will render all parties engaged in it liable to prosecution.

"I am, &c.

"To George Godwin, Esq. and Lewis Pocock, Esq. (signed) *W. R. Reynolds.*
4, Trafalgar-square, Charing-cross."

That, in consequence of this communication, the proceedings of the association have been suspended, whereby great concern has been excited in the minds of the public in general, and of artists in particular.

That many of the latter look to the funds of this association for a return for the expenditure of their skill and labour, and that great loss will be sustained by them if the distribution be not made.

That societies of a similar nature are established in Scotland and Ireland, as well as elsewhere in England, and that the fine arts have been greatly encouraged in consequence.

That Your petitioners have received information from similar associations in Liverpool, Manchester, Birmingham and other large towns, that if their operations be stopped, artists will be almost without patronage in those places, and the means which their annual exhibitions afford of diffusing a taste for the fine arts, most essential in manufacturing districts, will be lost; which representations your petitioners believe to be true.

That Your petitioners are satisfied that this and similarly constituted associations do and will exert great beneficial influence throughout the country, and they have no doubt that without the assistance of the Legislature they will be discontinued, to the great detriment of art and artists in the United Kingdom.

Your petitioners, therefore, humbly pray that your Honourable House will be pleased to consider the above representations, and to take such steps to place the Art Union of London, and other similar societies (established exclusively for the promotion of the fine arts), on a sound and permanent basis, as may to Your Honourable House seem most expedient.

And Your petitioners will ever pray, &c.

Benjamin Bond Cabbell.
John S. Gaskoin.
John Britton.
Thomas Moore.
Henry Hayward.
George Morant.
Charles John Dimond.
T. Turton.
Edward Hawkins.
Thomas Bell.
Robert Dickson.
Edward Wyndham.
Thomas L. Donaldson.
Richard Zouch S. Troughton.
John Noble.
William Collard.
Henry G. Atkinson.
Thomas P. Matthew.
R. Morris.
Arthur William Tooke.
Samuel Wilson.
William Leaf.

George Godwin, } Honorary Secretaries.
Lewis Pocock, }

4, Trafalgar-square, May 1, 1844.

W. L. Donaldson, Honorary Solicitor.

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Appendix (A.)

Art Union of London

No. 7. Abstract of Expenditure for Engraving, &c.

(No. 7.)

Art Union of London.

Abstract from Ledger of Expenditure incurred by the Society for the Engraving, Paper, and Printing, of Sir *A. Callcott's* Picture, "Raffaelle," for the Subscribers of 1843, 11,747 in number. Engraved by *L. Stocks.*

		£. s. d.	£. s. d.
	Engraving:		
31 May 1842	To cash paid Denning, for copy of picture	- - -	63 - -
22 Nov. —	Ditto - - Stocks, engraver, on account	100 - -	
31 Jan. 1843	Ditto - - ditto - ditto	100 - -	
20 June —	Ditto - - ditto - ditto	100 - -	
14 Nov. 1844	Ditto - - ditto - ditto	182 10 -	
26 Mar. —	Ditto - - ditto - ditto	200 - -	
			682 10 -
27 Feb. —	Ditto - - V. Palmer, electrotypist, three matrices and four plates	105 - -	
16 April —	Ditto - - ditto - - six plates	90 - -	
25 June —	Ditto - - ditto - four plates, less 6*l.* 6*s.* for old copper	53 14 -	
			248 14 -
	Total for Engraving	- - -	994 4 -
	Paper:		
9 Jan. 1844	To cash paid Dickinson, five reams plate paper	35 - -	
6 Feb. —	Ditto - - ditto - ditto	35 - -	
20 Feb. —	Ditto - - Magnay, 24 reams tissue paper	9 6 -	
9 April —	Ditto - - Dickinson, 10 reams plate paper	70 - -	
27 May —	Ditto - - ditto - 5 reams - ditto	35 - -	
17 May —	Ditto - - Alton, wrapping Paper	13 4 -	
	Total for Paper	- - -	197 10 -
	Printing:		
16 Jan. 1844	To cash paid M'Queen, 5,000 prints	232 6 11	
16 April —	Ditto - - ditto - 6,000 ditto	277 10 -	
			509 16 11
	1,000 more required will cost	- - -	65 - -
	Cost of supplying 11,747 prints	- - -	1,766 10 11
	Ditto - ditto - 30 medals	- - -	234 1 1
	Ditto - ditto - 20 bronze casts	- - -	400 - -
	Ditto - ditto - 236, prizes, paintings, &c.	- - -	8,000 - -
	Expenses of management, rent, printing, postage, and provincial secretaries	- - -	1,933 15 -
	11,747 Guineas, or,	- - - £.	12,334 7 -

(Correct.)

(signed) *Wm. Collard,*
Chairman, Finance Sub-Committee.

22 July 1844.

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Appendix (A.)

Art Union of London.

(No. 8.) Abstract of Expenditure for Engraving, &c.

(No. 8.)

Art Union of London.

Abstract from Ledger of Expenditure incurred by the Society for the Engraving, Paper, and Printing of *Hilton's* picture of "Una," for the Subscribers of 1842, 12,291 in number. Engraved by *W. Watt.*

		£. s. d.	£. s. d.
	Engraving:		
29 Mar. 1842	To cash paid Watt, engraver, on account	185 – –	
28 Feb. 1843	Ditto - - ditto - - ditto - -	370 – –	
16 May —	Ditto - - ditto - - ditto - -	100 – –	
23 May —	Ditto - - ditto - - ditto - -	95 – –	
			750 – –
23 May —	Ditto - - insuring picture - -	1 13 3	
4 July —	Ditto - - Palmer, electrotypist, three matrices and five plates.	160 – –	
22 Aug. —	Ditto - - Palmer, five plates - -	100 – –	
24 Oct. —	Ditto - - ditto - four ditto - -	80 – –	
30 June 1844	Ditto - - Wetherhead, engraver, repairing plates - - - - - -	75 – –	
			416 13 3
	Total for Engraving - -	- - -	1,166 13 3
	Paper:		
30 Mar. 1843	To cash paid Dickinson, 2 ½ reams plate paper - - - - - - -	24 17 6	
27 June —	Ditto - - ditto - - 8 - ditto -	86 6 –	
18 July —	Ditto - - Magnay, 25 reams tissue paper - - - - - - -	10 1 6	
22 Aug. —	Ditto - - Dickinson, 8 reams plate paper - - - - - - -	84 – –	
28 Nov. —	Ditto - - ditto - 7 - ditto -	73 10 –	
26 Sep. —	Ditto - - Hunt & Co., wrapping paper - - - - - - -	10 12 6	
	Total for Paper - - -	- - -	289 7 6
	Printing:		
16 Jan. 1844	To cash paid M'Queen, 6,000 prints and proofs - - - - - - -	455 3 –	
20 Feb. —	Ditto - - ditto - 6,225 prints -	400 – –	
	Total for Printing - - -	- - -	855 3 –
	200 more impressions required will cost	- - -	14 8 –
	Cost of supplying 12,291 prints - -	- - -	2,325 11 9
	Ditto - ditto - 20 bronze casts -	- - -	400 – –
	Ditto - ditto - 271 prizes, paintings, &c. - - - - - - - -	- - -	8,900 – –
	Expenses of management, rent, printing, postage, and provincial secretaries -	- - -	1,279 19 3
	12,291 Guineas, or - - - £.		12,905 11 –

(Certified to be correct from the Ledger of the Art Union of London.)

(signed) *Wm. Collard,*
Chairman of the Finance Sub-Committee.

22 July 1844.

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Appendix (B.)

BRITISH ARTISTS.

Appendix (B.)

British Artists.

(No. 1.)
Statement of Receipts, &c.

(No. 1.)

SOCIETY OF BRITISH ARTISTS, Suffolk-street.

STATEMENT of Receipts at Door, Admissions, and Catalogues since the Year 1836 inclusive.

Years.	Admissions.	Catalogues.	TOTAL.
	£. s. d.	£. s. d.	£. s. d.
1836 - - - - -	514 19 -	202 15 -	717 14 -
1837 - - - - -	494 1 -	190 3 -	681 4 -
1838 - - - - -	365 8 -	198 17 -	564 5 -
1839 - - - - -	371 1 -	155 1 -	526 2 -
1840 - - - - -	389 18 -	159 - -	548 18 -
1841 - - - - -	318 12 -	134 3 -	452 15 -
1842 - - - - -	353 19 -	153 3 -	507 2 -
1843 - - - - -	403 17 -	169 3 -	573 - -

Mem.—The decrease in the receipts of the years 1841 and 1842 is by the society supposed to have arisen from the effects of the income tax; the sales in the latter year of pictures by private sale having also much decreased.

C. H. Sec.

(No. 2.)

STATEMENT, showing the Number of WORKS of ART purchased at the Gallery of the Society of British Artists since the Year 1836 inclusive, distinguishing the Private Sales from those disposed of through the medium of the Art Union.

YEARS.	Number of Works Private Sales.	Sum expended.	Number of Works to Art Union.	Sum expended by Art Union.	Sum added by Prizeholders.	Total Sum expended through Art Union.	Total Number of Works Sold.	TOTAL Sum expended.
		£. s. d.		£. s. d.	£. s. d.	£. s. d.		£. s. d.
1836 - -	98	1,700 - -	- -	- - -	- - -	- - -	98	1,700 - -
1837 - -	75	950 - -	6	116 - -	12 12 -	128 12 -	81	1,078 12 -
1838 - -	60	720 - -	6	95 - -	30 - -	125 - -	72	845 - -
1839 - -	70	1,100 - -	5	110 - -	35 - -	145 - -	75	1,245 - -
1840 - -	62	1,050 - -	13	305 - -	82 17 -	387 17 -	75	1,437 13 -
1841 - -	52	920 - -	42	1,165 - -	66 3 -	1,231 3 -	94	2,151 3 -
1842 - -	24	540 - -	90	2,360 - -	292 3 -	2,652 3 -	114	3,192 3 -
1843 - -	44	1,150 - -	80	2,410 - -	494 7 -	2,904 7 -	124	4,054 7 -

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Appendix (C.)

ART UNION OF LIVERPOOL.

PAPERS delivered in by *George Godwin*, Esq., 11 June 1844.

Appendix (C.)

Art Union of Liverpool.

Papers delivered in by G. Godwin, Esq.

TO the Committee on Art Unions of the Honourable The House of Commons.

Gentlemen,

I BEG most respectfully to lay before you a statement of the proceedings of the Society established in Liverpool for the Encouragement of the Fine Arts.

In the year 1834 several gentlemen in Liverpool, being desirous of encouraging a taste for the fine arts more extensively than had been previously done, deemed the establishment of a fund to be expended in works of art, and purchased from the exhibition of the Liverpool Academy, and distributed by lot, as a plan most likely to effect that object, by which means many persons would be enabled to gratify their taste at a small outlay, and as a means by which works of art would be distributed, and a love of art promoted throughout the country, and among persons who could not by any other means become possessed of works of so high a character. The plan adopted was, that of each prizeholder himself choosing a picture to the amount of his prize from the exhibition of that year, to which pictures were contributed by London artists, in addition to those resident in Liverpool and the neighbourhood.

We find, from the experience of the 10 years in which the Art Union has been established, that it has had a most beneficial influence on the public taste in Liverpool, that many persons have turned their attention to the cultivation of the fine arts, and pursuits in connexion with them, in consequence of the establishment of Art Unions, and that great encouragement has been given to young and rising artists, both residents of Liverpool and London: a large proportion of the amount annually paid to artists has been in favour of London artists. The following is a statement of the proceedings of the society from its commencement:

1834:

The Art Union of the year 1834 consisted of		400 members.
The amount subscribed		£. 500
Amount divided into 35 prizes	£. 490	
Expenses of advertising, &c.	10	
	500	
Amount added by prizeholders selecting pictures of a greater price than their prize	104	
TOTAL expended by Art Union	£. 604	

Pictures Chosen.

History	none.
Landscape	39
Domestic	10
Still-life and flowers	1
	50

No engraving presented to the subscribers.

1835:

The Art Union of the year 1835 consisted of		1,000 members.
The amount subscribed		£. 1,100
Amount divided into 66 prizes	£. 1,085	
Expense of advertising, &c.	15	
	1,100	
Amount added by prizeholders selecting pictures of a greater price than their prize	467	
TOTAL expended by Art Union	£. 1,567	

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Appendix (C.)

Art Union of Liverpool.

Papers delivered in by G. Godwin, Esq.

Pictures Chosen.

History	none.
Landscape	56
Domestic	23
	79

No engraving presented to the subscribers.

1836:

The Art Union of the year 1836 consisted of	1,200 members.
The amount subscribed	£. 1,328
Amount divided into 106 prizes	£. 1,313
Expenses of advertising, &c.	15
	1,328
Amount added by prizeholders	376
TOTAL expended by Art Union	£. 1,704

Pictures Chosen.

History	8
Landscape	69
Domestic	32
Still-life and flowers	9
Sculpture	2
	120

No engraving presented to the subscribers.

1837:

The Art Union of the year 1837 consisted of	1,100 members.
The amount subscribed	£. 1,200
Amount divided into 78 prizes	£. 1,190
Expenses of advertising, &c.	10
	1,200
Amount added by prizeholders	339
TOTAL expended	£. 1,539

Pictures Chosen.

History	3
Landscape	63
Domestic	25
Still-life, &c.	6
Sculpture	2
	99

No engraving presented to the subscribers.

1838:

The Art Union of the year 1838 consisted of	1,100 members.
The amount subscribed	£. 1,230
Amount divided into 81 prizes	£. 1,215
Expenses of advertising, &c.	15
	1,230
Amount added by prizeholders	250
TOTAL expended	£. 1,480

Pictures

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Pictures Chosen.

History	1
Landscape	57
Domestic	23
Still-life and flowers	2
	83

No engraving presented to the subscribers.

1839:

The Art Union of this year consisted of - - - - - - 800 members.
The Amount subscribed - - - - - - - £. 865

Amount divided into 68 prizes	£. 855
Expenses of advertising	10
	865
Amount added by prizeholders	158
TOTAL expended	£. 1,023

Pictures Chosen.

History	2
Landscape	43
Domestic	16
Still-life and Flowers	1
	62

No engraving presented to the subscribers.

1840:

The Art Union of the year 1840 consisted of - - - - - 750 members.
The amount subscribed - - - - - - - - - £. 805

Amount divided into 48 prizes	£. 795
Expenses of advertising, &c.	10
	805
Amount added by prizeholders	105
TOTAL expended	£. 910

Pictures Chosen.

History	2
Landscape	19
Domestic	21
Still-life and Flowers	4
Sculpture	2
	48

No engraving presented to the subscribers.

1841:

The Art Union of this year consisted of - - - - - - 350 members.
The amount subscribed - - - - - - - - £. 408

Amount divided into 32 prizes	£. 398
Expenses of advertising, &c.	10
	408
Amount added by prizeholders	103
TOTAL expended	£. 511

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Appendix (C.)

Art Union of Liverpool.

Papers delivered in by G. Godwin, Esq.

Pictures Chosen.

History	none.
Landscape	25
Domestic	16
	41

No engraving presented to the subscribers.

1842:

The Art Union of this year consisted of - - - - - - 350 members.

The Amount subscribed - - - - - - - - - £. 625

Amount divided into 38 prizes	£. 515
Expenses of engraving and advertising	110
	625
Amount added by prizeholders	128
TOTAL expended	£. 753

Pictures Chosen.

History	1
Landscape	28
Domestic	9
	38

An engraving presented this year to the subscribers from Wilkie's "Blind Fiddler."

1843:

The Art Union of this year consisted of - - - - - - 570 members.

The amount subscribed - - - - - - - - - £. 683

Amount divided into 37 prizes	£. 600
Expenses of the engraving and advertising	83
	683
Amount added by prizeholders	385
TOTAL expended	£. 1,068

Pictures Chosen.

History	3
Landscape	28
Domestic	11
	42

The engraving presented this year to the subscribers, the "Village Politicians," after Wilkie.

I have, &c.

Liverpool, 1 June 1844. (signed) *James T. Eglington,*
Secretary to the Academy.

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Appendix (D.)

MANCHESTER ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS.

(No. 1.)

PROSPECTUS.

Committee, 1841–42:

Paul Moon James, *Treasurer*. T. W. Winstanley, *Hon. Sec.*

Dr. Bardsley.	Dr. Davenport Hulme.
Samuel Barton.	Dr. Lyon.
John Bostock.	Edward Norris.
Daniel Broadhurst.	Joshua Satterfield.
Joseph Ewart.	Louis Schwabe.
J. W. Fraser.	E. P. Thompson.

It having been thought desirable to form an association in this town, similar to the one so successfully carried on in Edinburgh by the "Association for the Promotion of the Fine Arts in Scotland," a provisional committee of gentlemen was appointed in May last year to carry the object into effect. This committee consisted of—

J. W. Fraser.	Edmund Lyon, M. D.
Robert Hindley.	Edward Norris.
Dr. Davenport Hulme.	E. P. Thomson.

The committee prepared an address, which was printed and very widely circulated in this and other large towns, explanatory of the objects of the association, and with a list of rules for its government. Canvassing books were also placed in the hands of different gentlemen known to be friendly to such an association, and its objects were further made known through the medium of the public press. The result was, that, before the drawing took place in November, nearly 800 shares had been taken.

A general meeting of the subscribers was held in October, when a treasurer, honorary secretary, and a committee were appointed.

The committee shortly decided to purchase an engraving, one copy of which should be given for every guinea subscribed; and, after inspecting several which were submitted to them, they decided on one by Lucas, of "The Vale of Dedham, in Essex," from a painting by Constable.

The drawing took place on the 18th November, in the theatre of the institution, when there was a full attendance of subscribers. The prizes consisted of 32 oil paintings, and 10 proof impressions of the engraving, which were awarded as follows, the sums named being those actually paid for the different pictures:

Winner.	Town.	No. of Picture.	Subject.	Artist.	Value.
					£. s. d.
Uriah Cooke	Manchester	153	Market Day	Creswick	63 – –
James Durham	Manchester	55½	Italian Boy	Hurlstone	47 5 –
Miss Dinah Clarke	Liverpool	238	Mayence on the Rhine	Clint	31 10 –
John Smith	Manchester	327	-- Fisherman's Cottage at Herne Bay.	Tennant	31 10 –
Henry Birch	Manchester	205	-- A German Tea Garden at Dresden.	Von Holst	26 5 –
Joshua Knowles	Manchester	328	A Sea View	Cotman	26 5 –
John G. Thompson	Manchester	271	A Street in Rouen	Tomkins	21 – –
William Parker	-- Skirwith Abbey, near Penrith.	293	-- A Scene at Lynmouth, North Devon.	Stanley	21 – –
Elias Chadwick	Swinton Hall	122	The Young Student	Linnell	21 – –
James M'Naghten	Manchester	437	Grape Gathering	Duncan	18 18 –
Arthur Pooley	Manchester	533	Glass Cutter	Zeitter	18 18 –
J. W. Long	Manchester	534	A Bacchante	O'Neil	18 18 –
Thomas Woolley	Manchester	263	-- Montalban's Tower at Amsterdam.	Hamerton	15 15 –

(*continued*)

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Winner.	Town.	No. of Picture.	Subject.	Artist.	Value.
					£. s. d.
Richard Hargreaves - -	Leeds - - -	322	Fruit - - - - -	Stevens -	12 12 –
John Williams - - -	Manchester - -	614	- - Storm clearing off, near Dorking, Surrey.	Allen -	12 12 –
John Hunt - - -	Manchester - -	266	River Scene (Moonlight) -	Childe -	12 12 –
Archibald Prentice - -	Manchester - -	275	Derwent Water - -	Baker -	10 10 –
Shakespear Phillips - -	Manchester - -	564	Heath Scene - - -	Watts -	10 10 –
John Edward Taylor - -	Manchester - -	220	Corn Field on the Medway	Fowler -	10 10 –
Mrs. Langworthy - -	Manchester - -	317	Dead Game - - -	Stevens -	10 10 –
Robert Brown - - -	Liverpool - -	454	Military Sketch - -	Martins -	10 10 –
S. A. Bardsley, M. D. -	Manchester - -	280	- Cottage Scene in Derbyshire.	Vickers -	10 10 –
Mrs. John Kennedy - -	Ardwick - -	576	Fishing Boat on the Sands	Jutsum -	9 9 –
George Hargreaves - -	Liverpool - -	468	A Drawing - - -	Prout -	8 8 –
Samuel Fielden - -	Todmorden - -	349	Mount Claret - - -	Nasmyth -	8 8 –
James Barratt - - -	- Black King-street, Manchester.	161	Scene at Ipswich (Moonlight)	Crome -	7 7 –
Henry Thomson - -	Clitheroe - -	74	Fishing Boats off Broadstairs	Watts -	7 7 –
William Parke - - -	Manchester - -	302	Tooting Common - -	Childe -	5 5 –
Robert Worthington - -	Manchester - -	32	- - A Fisherman mending his Net.	Puller -	5 5 –
Edmund Grundy, tertius -	Bury - - -	326	Calais from the Sands -	Durnford -	5 5 –
John Frederick Foster -	Manchester - -	575	Still Life - - -	Absolon -	5 5 –
E. M. Cooper - - -	Manchester - -	300	A Scene in Derbyshire -	Vickers -	5 5 –
				Total - - - £.	529 4 –

The 10 proof impressions of the engraving were awarded to—

Charles Latham, Manchester.
Henry Newbery, Manchester.
George Doveston, Manchester.
Herman Leo, Manchester.
Joseph Nadin, Manchester.
Louis Schwabe, Manchester.
W. M. Wilkinson, Manchester.
Edward Tootal, Manchester.
James Heywood, Manchester.
Martin Cawood, Leeds.

In the selection of the pictures the committee had no other object in view than the general interest of the subscribers: they favoured no particular artist, and were guided solely by the degree of merit, which, in their estimation, the different works possessed, and by the means placed at their disposal. Had they made a more expensive selection, the number of prizes would have been greatly limited, and the prizes have got into few hands; and probably this would not have given satisfaction to those who were not so fortunate as to obtain them. The engraving has been ready for distribution some weeks, and many of the subscribers have obtained their copies. Those who have not yet done so, may obtain them on application at the institution. The committee believe that this engraving has given general satisfaction to the subscribers.

It will be seen, on reference to the cash account, that the sum of 43 *l.* 0 *s.* 8 *d.* is due to the treasurer, which will form an item of charge against the drawing of the present year. At the commencement of the association, it was found necessary, in order to make it generally known, to incur some heavy charges in printing and advertising, which will not occur again; and the committee did not consider it fair that the whole of these expenses should be deducted from the first year's receipts, and thus diminish to that extent the sum to be expended in the purchase of pictures. They therefore determined to carry forward a part of these charges to the following year.

The committee recommend that honorary secretaries should be appointed in many of the large towns, to give publicity to the association, and obtain subscribers to it; and that each of such honorary secretaries should be presented with a framed engraving, provided they obtain a given number of subscribers. They believe that this plan has been very successfully adopted by the Edinburgh Association.

The committee feel certain, that, by zealous and well-directed efforts, the association may very considerably increase the number of its members, and be the means of spreading a taste for the fine arts in this country. They strongly recommend their friends to give publicity to it, and to obtain additional subscribers.

T. W. Winstanley, Hon. Sec.

Manchester, 12 May 1841.

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CASH ACCOUNT.—FIRST YEAR'S DRAWING.—1841.

Cr.	£.	s.	d.	*Dr.*	£.	s.	d.
To 780 shares, at 21 *s.* each - -	819	–	–	By W. Chamberlain, for pictures bought - - - -	529	4	–
– Interest allowed by Bankers -	4	7	1	– Samuel Hollyer, for engravings	200	–	–
– Balance due to the Treasurer -	43	–	8	– Printing, advertising, and stationery - - - -	96	15	–
				– Commission for collecting postages, carriage, and petties -	30	16	1
				– W. Chamberlain, for expenses of London journey to bargain for engraving - - -	6	–	–
				– Frames and glasses for honorary secretaries - - -	3	12	8
£.	866	7	9	£.	866	7	9

By Balance due to the Treasurer, per contra - - £. 43 – 8

Paul Moon James, Treasurer.

Rules.

1. The society to be called "The Manchester Association for the Promotion of the Fine Arts."

2. Members shall consist of subscribers of one or more guineas yearly; and every member will be understood to continue his subscription, unless notice to the contrary be given to the secretary before the 1st of May in each year.

3. An annual general meeting of the members (each of whom shall have a vote), shall be held in the first instance on Wednesday the 12th day of May, and afterwards on such day in the month of May in every year as the committee shall name, at which meeting, a committee, consisting of 12 members, shall be appointed, four of whom, who shall have attended the smallest number of meetings of the committee during any year, shall be ineligible as members of the committee for the year next ensuing, and cases of equal attendance shall be decided by lot; and at such meeting a treasurer and honorary secretary shall be appointed, who shall, *ex officio*, be members of the committee.

4. The whole amount of the subscriptions shall be devoted, after the necessary deduction for expenses, to the purchase of a selection from the works of artists exhibited in the annual exhibition of the Royal Manchester Institution, with this exception, that it shall be in the power of the committee, when thought advisable by them, to engrave, for distribution among the subscribers, such works of art as may appear worthy of the distinction, provided a sufficient number of purchases shall have been previously made.

5. The committee shall be entrusted with full powers to purchase what may appear to them the most deserving works of art exhibited, such purchases being made during the time that the exhibition is open to the public.

6. Upon or immediately before the close of the exhibition, the different works purchased shall become, by lots publicly drawn, the property of individual subscribers.

7. Every member shall have one chance in the lottery for each guinea subscribed, and shall be entitled to one copy of the engraving for each guinea, or, at his option, to a proof impression for two guineas, and a proof before letters for three guineas, and so in proportion for any larger sum subscribed.

T. W. Winstanley, Hon. Sec.

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Appendix (D.)

Manchester Association for the Promotion of the Fine Arts.

(No. 2.)
Report, 1842.

(No. 2.)

ANNUAL REPORT of the Committee of the MANCHESTER ASSOCIATION for the Patronage of the Fine Arts, agreed to at the Annual Meeting of the Subscribers, held at the Royal Manchester Institution, 5 May 1842.

Committee, 1842–43:

Paul Moon James, *Treasurer*.
T. W. Winstanley, *Hon. Sec.*

Thomas Armstrong.
S. A. Bardsley, M.D.
J. W. Fraser.
Lot Gardiner.
Dr. Davenport Hulme.
Edmund Lyon, M.D.
Edward Norris.
Sydney Potter.
Joshua Satterfield.
Louis Schwabe.
E. P. Thomson.
Thomas Warner.

Richard Aspden, *Assistant Secretary*.

REPORT.

IN their last report, the committee noticed the preliminary measures adopted in the formation of the association, and their subsequent proceedings to establish it on a permanent basis They have since appointed additional honorary secretaries in various towns, and given publicity to the objects of the association through the medium of the public press.

Their hopes of obtaining an increased number of subscribers have been to some extent realized; the number of shares taken in the past year having been 830, whilst for the previous year the number was 780, showing an increase of 50 shares in the second year's existence of the association. Although the committee have reason to be gratified with this result, they cannot say that it equalled their expectations, but they confidently look for a greater increase in the present year.

The committee would earnestly impress upon subscribers the necessity of an early payment of their subscriptions, in order that the committee may have funds at their disposal for the purchase of pictures immediately upon the opening of the exhibition, rather than that they should be left in uncertainty, until the eve of drawing, as to the sum placed at their disposal for this purpose.

The committee beg to repeat the declaration made at the last annual meeting, that this association is intended to be permanent in its character, both as regards the plan of its operations, and the continuity of its subscribers; and that, by the second rule, "every member will be understood to continue his subscription unless notice to the contrary be given to the secretary before the 1st of May in each year."

The drawing took place in the theatre of the Royal Manchester Institution, on the 17th of November, Edmund P. Thomson, Esq. in the chair, and the followiug is the result:

Number.	WINNER.	TOWN.	Number of Picture.	SUBJECT.	ARTIST.	VALUE.
						£. s. d.
302	Benjamin Hick -	Bolton - -	112	Landscape Composition	Tennant -	84 - -
43	William Archer -	Manchester -	113	Sancho's Feast - -	Stephanoff -	52 10 -
358	George Nelson -	„ - -	151	Beggar Boy of Rome -	Harlstone -	52 10 -
63	John Coates - -	„ - -	231	Waiting for the Ferry -	Shayer - -	36 15 -
217	Richard Christie -	„ - -	162	Barmouth Sands - -	Clint - -	31 10 -
197	J. B. Statham - -	„ - -	539	-- Falstaff, Bardolph, & Qnickly.	Keeling -	30 - -
150	William M'Clure -	„ - -	208	Boats off Lowestoff -	Cotman -	26 5 -
359	Joseph Holland -	„ - -	84	Vale of Avoca - -	Creswick -	23 2 -
251	S. Pincoffs - -	„ - -	207	Returning from Pasture	Boddington -	15 15 -
360	Thomas Pickford -	„ - -	359	The Killing Twist -	Frith - -	15 15 -
322	John Smith - -	„ - -	420	End of West Pier, Calais	Lancaster -	15 - -
137	Henry Birch - -	„ - -	594	"Regardez" - -	Robins - -	13 13 -
493	T. Boardman - -	Blackburn -	481	A River Scene - -	Hofland -	12 12 -
258	Lot Gardiner - -	Manchester -	299	The Poultry Cross -	Hassell -	10 10 -
209	Benjamin Hampson -	„ - -	222	Calais Pier - -	Wilson - -	10 10 -
338	Peter Martin - -	Bolton - -	388	On the Thames - -	Allen - -	10 10 -
237	S. Partridge - -	London - -	211	Autumn - - -	Jutsum - -	10 - -
639	S. Lowcock - -	Manchester -	40	On the Thames - -	Childe - -	10 - -
679	Miss Eckersley -	„ - -	381	Near Ramsgate, Kent -	Nasmyth -	8 8 -
690	Henry Pooley - -	Hulme - -	508	Profit and Loss - -	Hammerton -	8 8 -
241	G. Armstrong - -	Liverpool - -	396	A Lane in Suffolk -	Vickers -	8 8 -
287	Robert Stuart - -	Manchester -	463	Sands at Dieppe - -	Gritten - -	8 8 -
108	J. P. Westhead -	„ - -	433	Distant View of Ryton	Baker - -	6 6 -
455	Richard Chaffer -	Burnley - -	470	Village Scene - -	Boddington -	5 5 -
625	Josh. Woollam -	Manchester -	200	Moonlight - - -	Crome - -	5 0 -
					£.	511 - -

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For the information of subscribers at a distance, it may be desirable to state the plan adopted at the drawing. The shares subscribed for were numbered in consecutive order, and wooden billets were provided with corresponding numbers, so that each billet represented a share, and these 830 billets were placed in a bag and well mixed together. In a second bag were placed 25 other numbered billets, representing the 25 prizes. A billet was then drawn from the first bag, and the name called out of the party represented by the billet. Another billet was then drawn from the prize bag, showing the picture the party was entitled to; and in this way the drawing proceeded till the first 25 numbers drawn had exhausted the 25 prizes, the 805 billets remaining undrawn being all blanks. It seemed to the committee that this plan involved the least trouble, and was fair and equitable to all; and they believe every one present at the drawing was perfectly satisfied with it.

In order to obtain some range of choice in the selection of an engraving, the committee, by advertisement, solicited specimens to be submitted to them, and several offers were made in consequence. They had some difficulty in making a selection, but they finally determined on one by Frederick Bromley, of "The Gentle Shepherd," from a painting by Alexander Johnstone, Esq., which is now in the hands of the subscribers, and they believe their choice has been generally approved. It has been a matter of some little discussion with the committee how far it is desirable to spend so much money in engravings, and curtail to that extent the sum to be expended in pictures; but this subject they leave to the consideration of their successors.

A reference to the cash account will show that about one-half the balance due to the treasurer at the commencement of the year has been liquidated, leaving a balance still owing of 22*l.* 1*s.* 9*d.* Some heavy expenses have been incurred in the formation of the society, for its permanent benefit, which the committee thought it not equitable to the shareholders to defray from the receipts of any one year; but they recommend that in future the association should be free from every claim upon it at the close of each year, as far as previous calculation can be depended upon. The ordinary expenses of the association must necessarily be heavy, but they would be less in proportion with a much larger number of subscribers, some items of charge being fixed in their amount.

To some of the honorary secretaries the thanks of the committee are due, for their zealous and successful efforts to obtain subscribers. A satisfactory list has been obtained at Burnley by Mr. Thomas Chaffer, architect; another at Oldham by Mr. Blackburne, surveyor; and a third at Leeds by Mr. Abraham Wells. There has also been some success in other towns, which it is hoped may be considerably extended during the present year.

Whilst on this subject, the committee may mention, that, as some inducement to exertion, they have offered to present to each honorary secretary a framed engraving, provided he obtain not less than 20 shares, or a commission of five per cent. if under that number. There are several important towns where honorary secretaries are still wanted, especially the following: Bath, Birmingham, Bristol, Edinburgh, Glasgow, Halifax, Hull, Lancaster, Liverpool, London, Newcastle, and Stockport; and the committee are sure that their successors will be glad to hear of parties in any of these places willing to undertake the office in question.

In conclusion, the committee would earnestly invite co-operation and assistance from all who feel interested in extending those elevating influences and beneficial effects which a taste for the fine arts is calculated to produce. In cultivating such a taste there is much to dignify and adorn the character, and give relief and vigour to the mind; and the committee feel assured that, wth these objects in view, the association will not fail to receive extended patronage and support.

T. W. Winstanley, Hon. Sec.

1841-42.—Second Year's Drawing.

Dr. *Paul Moon James*, Esq., Treasurer. Cr.

	£.	s.	d.		£.	s.	d.
——— - - -	871	10	-	By Balance due to the treasurer, as per last report - -	43	-	8
——— - - -	1	1	-	- Royal institution, for pictures bought - - -	511	-	-
——— - - -	-	1	-	- Samuel Hollyer, for engravings - - - -	240	5	-
——— - - -	6	14	3	- Printing, advertising, and stationery - - -	27	13	10
——— - - -	22	1	9	- Postages and sundries, sending out prints, carriage of parcels, joiners' work, and petty expenses - -	24	2	9
				- Commission for receiving and collecting subscriptions,	21	15	9
				- W. Foggatt, for lettering billets and frames - -	12	14	10
				- Frames and glasses, and commission to honorary secretaries - - - - - - - - -	10	15	2
				- Grant to assistant secretary - - - - - -	10	-	-
£.	901	8	-	£.	901	8	-

By Balance due to the Treasurer, per contra - - - £. 22 1 9

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Appendix (D.)

Manchester Association for the Promotion of the Fine Arts.

(No. 3.) Report, 1843.

(No. 3.)

ANNUAL REPORT of the Committee of the **Manchester Association** for the Promotion of the Fine Arts, agreed to at the Annual Meeting of the Subscribers, held at the Royal Manchester Institution, 3 May 1843.

Committee, 1843–44.

Paul Moon James, *Treasurer.*

T. W. Winstanley, *Hon. Secretary.*

Thomas Armstrong.	Edmund Lyon, M. D.
S. A. Bardsley, M. D.	Edward Norris.
George Faulkner.	Joshua Satterfield.
Samuel Fletcher, solicitor.	Louis Schwabe.
J. W. Fraser.	Martin Schunck.
J. G. Grundy.	E. P. Thompson.

Richard Aspden, *Assistant Secretary.*

Report.

The committee have to regret that their anticipations of an increased number of subscribers for the past year have not been realized, but, on the contrary, the number of shares taken has declined to 687, against 830 in 1841, and 780 in 1840. The committee are unwilling to attribute this falling off to any apathetic feeling towards the objects of the association, or to any disinclination to foster and encourage art, but to those adverse circumstances which had so long prevailed in this great commercial community, and under which every grade and condition of society has been more or less affected. Now that a brighter period has approached, they trust they may look forward with sanguine hope to more extended patronage and support for the drawing of the present year.

With the view of obtaining an extended choice in the selection of an engraving, the committee in May last advertised for specimens, and by the end of September several prints were submitted for their inspection. Out of these they made choice of the one by Posselwhite, entitled the "Hop Garden," from a painting by Witherington, which is now in the hands of the subscribers, and they believe their choice has been very generally approved of. In making this selection the committee endeavoured on the one hand to choose a print which should be acceptable to the subscribers as a work of art, and, on the other hand, not to make the choice so expensive as improperly to curtail the amount to be expended in pictures.

The drawing took place in the theatre of the Royal Manchester Institution, on the 21st day of November, S. A. Bardsley, M. D., in the chair; and the following is the result thereof:

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Number.	WINNER.	TOWN.	Number of Picture.	SUBJECT.	ARTIST.	VALUE. £. s. d.
13	S. D. Darbishire -	Manchester -	102	- - An Old Water Mill, Approaching Shower.	Wilson, jun. -	63 - -
383	W. B. Watkins -	„ - -	244	- - Money Changers, Siout, Egypt.	Muller - -	42 - -
237	Uriah Cooke - -	„ - -	23	- - Hungarian Ark, at Offen, on the Danube.	Zeitter - -	31 10 -
521	Mr. Brough - -	Liverpool - -	105	- - A Farm Yard, with Cattle and figure.	Dearman -	30 - -
50	Nathan Slater - -	Manchester -	52	- - Touchstone, Audrey, and William.	Keeling -	30 - -
75	Edmund Potter -	„ - -	423	Near Clifton - -	Pyne - -	15 15 -
372	W. Turner - -	„ - -	343	Entrance to a Village -	Boddington -	15 15 -
190	T. W. Winstanley -	„ - -	403	- - On the Scheldt, Antwerp in the distance.	Lancaster -	15 15 -
207	William Bromley -	London - -	38	- - The Street of the Quay near the Church of St. Pierre, Caen, Normandy.	Baker - -	15 15 -
554	John Grant - -	Manchester -	21	- - Children Crossing the Brook.	Pollitt - -	12 12 -
58	Thomas Ashworth -	„ - -	349	- - Marché aux Œufs, Antwerp.	Hassel - -	10 10 -
264	Richard Warner -	Wolverhampton	310	- - Distant View of Leamington and Warwick.	Baker - -	8 8 -
168	Stephen Heelis -	Manchester -	232	Dead Game - -	Stephens -	8 8 -
638	J. B. Hilton - -	Swinton - -	124	- - Lane Scene, near Kenilworth.	Baker - -	8 8 -
416	Joseph Dixon - -	Manchester -	435	- - View in Glen Dochart, in Breadalbane, West Highlands.	Fielding -	7 7 -
408	John Barker - -	„ -	103	- - Fisherman's Cottage on the Fifeshire Coast.	J. Wilson -	6 6 -
581	Wm. Mountcastle -	„ - -	138	A Scene at Calais -	Kidd - -	6 6 -
356	Benjamin Love -	„ - -	137	Mischief - - -	Puller - -	5 5 -
83	F. R. Hodgson -	„ - -	182	The Shell Merchant -	Stewart -	5 5 -
555	J. F. Davidson -	„ - -	235	Denbigh Castle - -	Royle - -	4 4 -
					£.	342 9 -

There were many other pictures of great merit in the exhibition, which the committee would gladly have purchased had their means allowed them, and they were sorry that their selection was necessarily confined to so small a number.

For the subscribers of the present year the committee have already made choice of an engraving from Wilkie's picture of the "Village Politicians," and the print is now ready for delivery. They also hope to make an arrangement so that the subscribers of more than one guinea shall receive one or more additional prints on another subject, according to the number of guineas subscribed, so as to avoid the inconvenience of parties being obliged to take duplicate impressions of the same print in such cases.

The committee would again earnestly impress upon subscribers the necessity of an early payment of their subscriptions, and more particularly as it has been determined this year to open the exhibition at the Royal Manchester Institution in June, instead of September, so that all purchases of pictures must be made, and the drawing take place, at a corresponding earlier period.

They would also again beg reference to the second rule of the association, from which it will be seen that "every member is understood to continue his subscription, unless notice to the contrary be given to the secretary before the 1st of May in each year." Were the subscribers more permanent in the continuity of their subscriptions from year to year, the committee could act with more certainty in their calculations and purchases, and be better able to judge what sum would remain at their disposal.

The arrangement already mentioned, for an engraving for the present year, having been effected at a much less cost than usual, will enable the committee to expend a larger comparative sum in pictures; and this circumstance alone will, they trust, bring them some additional support.

At the commencement of the year there was a balance of 22*l.* 1*s.* 9*d.* due to the treasurer, which has been liquidated out of the receipts of the present year, and there remains a balance in hand of 16*l.* 15*s.* to defray the current expenses till the ensuing subscriptions are received.

Honorary secretaries are still wanted and solicited in several large and important towns, such as Bath, Birmingham, Bristol, Edinburgh, Glasgow, Halifax, Hull, Lancaster, Liverpool, London, Newcastle, and Stockport. Were there active individuals in these towns, willing to undertake the duty, the operations of the association might be greatly increased, and its usefulness much extended. The committee may again mention that they present each honorary secretary with a framed engraving, provided he obtain not less than 20 shares, or a commission of five per cent. if under that number.

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Appendix (D.)

Manchester Association for the Promotion of the Fine Arts.

No. 3. Report, 1843.

In conclusion, the committee would offer their thanks to those honorary secretaries who so zealously exerted themselves during the past year to obtain subscribers in their respective towns. Their obligations are especially due to Mr. Walter Cockshott, of Clitheroe; Mr. S. M. Webster, of Warrington; Mr. Thomas Chaffer, of Burnley; and Mr. J. G. Blackburne, of Oldham. In some smaller towns the returns were also satisfactory, and the committee feel persuaded that, with little personal inconvenience, there are many parties who may do much to give encouragement to the association, and increase its means of usefulness. With these feelings the committee would resign their power into the hands of their successors, and trust they may meet with that support which will enable them to give extended patronage to the fine arts, and elevate and improve the taste and habits of mankind.

(signed) *T. W. Winstanley*, Hon. Sec.

P. S.—May 10. At a special general meeting of the subscribers, convened by advertisement in all the Manchester newspapers of Saturday, May 6, and held in the council-room of the Royal Manchester Institution this day, E. P. Thomson, Esq. in the chair, the following alterations in the fourth, fifth, sixth, and seventh rules were proposed and agreed to.

Previous Rules.	*Amended Rules.*
4. The whole amount of the subscriptions shall be devoted, after the necessary deductions for expenses, to the purchase of a selection from the works of artists exhibited in the annual exhibition of the Royal Manchester Institution; with this exception, that it shall be in the power of the committee, when thought advisable by them, to engrave, for distribution among the subscribers, such works of art as may appear worthy of the distinction, provided a sufficient number of purchases shall have been previously made.	4. The whole amount of the subscriptions shall be devoted, after the necessary deductions for expenses, to the purchase of a selection from the works of artists exhibited in the annual exhibition of the Royal Manchester Institution; with this exception, that it shall be in the power of the committee, when thought advisable by them, either to purchase some engraving, or to engrave any work of art that may appear worthy of such distinction, for distribution among the subscribers, provided a sufficient sum shall have been previously set apart for purchases.
5. The committee shall be entrusted with full powers to purchase what may appear to them the most deserving works of art exhibited; such purchases being made during the time that the exhibition is open to the public.	5. The amount so to be laid out shall be distributed amongst the subscribers in prizes of such value as the committee may think best, at a meeting held for that purpose at least a week before the close of the exhibition; the winners of the prizes to make their own selection from the works of art then in the exhibition, with the condition, however, that a single painting only, or other work of art, be allowed to be chosen for each prize.
6. Upon, or immediately before the close of the exhibition, the different works purchased shall become by lots publicly drawn, the property of individual subscribers.	6. Every member shall have one chance in the lottery for each guinea subscribed; and, when engravings are distributed, shall be entitled to one copy of the engraving for each guinea, or, at his option, to a proof impression for two guineas, and a proof before letters for three guineas, and so in proportion for any larger sum subscribed.
7. Every member shall have one chance in the lottery for each guinea subscribed; and shall be entitled to one copy of the engraving for each guinea, or, at his option, to a proof impression for two guineas, and a proof before letters for three guineas, and so in proportion for any larger sum subscribed.	

It will be seen from the above that the choice of pictures is now placed in the winners of the prizes, instead of in the committee as heretofore; and it is hoped that this arrangement may prove satisfactory, and induce many parties to subscribe who had objections to the former plan.

T. W. W.

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THE MANCHESTER ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS

CASH ACCOUNT, 1842-43.—THIRD YEAR'S DRAWING.

Dr. *Paul Moon James*, Esq. Treasurer. *Cr.*

	£.	s.	d.		£.	s.	d.
To 687 shares, at 1*l.* 1*s.* each -	721	7	-	By Balance due to the treasurer, as per last report -	22	1	9
				- Royal Manchester Institution, for pictures bought	342	9	-
				- James Bulcock, for engravings - - - -	281	4	6
- Interest allowed by bankers, less loss by light gold -	4	13	-	- Printing, advertising, and stationery - - -	26	13	6
				- Postages and sundries, sending out prints, carriage of parcels, joiners' work, and petty expenses -	15	4	-
				- Frames and glasses, and commission to honorary secretaries - - - - - - - -	7	14	-
				- Commission for receiving and collecting subscriptions - - - - - - - -	13	18	3
				- Balance in hand carried down, per contra - -	16	15	-
£.	726	-	-	£.	726	-	-
To Balance in hand brought down - - - £.	16	15	-				

Richard Aspden, Assistant Secretary.

Manchester, 28 April 1843.

1 May 1843.
Examined and found correct,
Edwd. Norris,
Thos. Armstrong, } Auditors.

Rules.

1. The society to be called "The Manchester Association for the Promotion of the Fine Arts."

2. Members shall consist of subscribers of one or more guineas yearly; and every member will be understood to continue his subscription, unless notice to the contrary be given to the secretary before the 1st of May in each year.

3. An annual general meeting of the members (each of whom shall have a vote) shall be held in the first instance on Wednesday, the 12th day of May, and afterwards on such day in the month of May, in every year, as the committee shall name, at which meeting a committee, consisting of 12 members, shall be appointed, four of whom, who shall have attended the smallest number of meetings of the committee during any year, shall be ineligible as members of the committee for the year next ensuing, and cases of equal attendance shall be decided by lot; and at such meeting a treasurer and honorary secretary shall be appointed, who shall, *ex officio*, be members of the committee.

4. The whole amount of the subscriptions shall be devoted, after the necessary deduction for expenses, to the purchase of a selection from the works of artists exhibited in the annual exhibition of the Royal Manchester Institution; with this exception, that it shall be in the power of the committee, when thought advisable by them, either to purchase some engraving, or to engrave any work of art that may appear worthy of such distinction, for distribution among the subscribers, provided a sufficient sum shall have been previously set apart for purchases.

5. The amount so to be laid out shall be distributed amongst the subscribers in prizes of such value as the committee may think best, at a meeting held for that purpose at least a week before the close of the exhibition; the winners of the prizes to make their own selection from the works of art then in the exhibition, with the condition, however, that a single painting only, or other work of art, be allowed to be chosen for each prize.

6. Every member shall have one chance in the lottery for each guinea subscribed; and, when engravings are distributed, shall be entitled to one copy of the engraving for each guinea, or, at his option, to a proof impression for two guineas, and a proof before letters for three guineas, and so in proportion for any larger sum subscribed.

The Subscription List for the year 1843 is now open, and Subscriptions are received by the gentlemen of the Committee, and by the Assistant Secretary, Mr. Richard Aspden, 36, Mosley-street, Manchester; also by the honorary secretaries in the following towns:—

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Appendix (D.)

Manchester Association for the Promotion of the Fine Arts.

No. 3. Report, 1843.

Altrincham, Mr. John Mort, draper.
Belfast, Mr. John Hodgson, bookseller.
Blackburn, Mr. Richard Rimner, Church-st.
Bolton, Mr. John Heaton, bookseller.
Burnley, Mr. Thomas Chaffer, architect.
Bury, Mr. Thomas Crompton, bookseller.
Chapel-en-le-Frith, Dr. Slack.
Chester, Mr. Thomas Catherall, bookseller.
Chorley, Mr. Horatio L. Lawson, bookseller.
Clitheroe, Mr. Walter Cockshott.
Derby, Mr. Bencrose, bookseller.
Duckinfield and Ashton, Mr. Whitehead, bookseller.
Durham, Mr. Thomas R. Holmes, draper.
Exeter, Mr. Robert Head, solicitor.
Haslingden, Mr. William Hindle.
Huddersfield, Mr. Dewhurst, bookseller.
Kendal, Mr. Hudson.
Leeds, Mr. Abraham Wells.
Macclesfield, Mr. Swinnerton, bookseller.
Northwich, Mr. William Hall.
Oldham, Mr. Blackburne, surveyor.
Preston, Mr. William Ainsworth.
Rochdale, Mr. Thomas Holden.
Sheffield, Mr. George Dawson, music seller.
Warrington, Mr. S. M. Webster, Bridge-street.
Warwick, Mr. Henry Thomas Cooke, bookseller.
Wigan, Mr. Edward Wardle.
Wolverhampton, Mr. William Parke, bookseller.
York, Mr. R. Sunter, bookseller.

MANCHESTER ASSOCIATION for the Promotion of the Fine Arts.

THE annual meeting of this association took place in the Council-room of the Royal Institution, on Wednesday afternoon, when the following report was submitted by the committee:—

In presenting the Report of their proceedings for the past year, the committee have much pleasure in stating, that the hope held out in the last annual report of extended patronage and support for the past year has been realized; the number of shares taken for the year 1842 being 687, and for the year 1843, 721; and they have reason to believe that the future patronage will be still greater.

The amount expended in the purchase of paintings for prizes in 1842, was 342*l.* 9*s.*; the amount of prizes in 1843 was 620*l.*, or nearly double the amount of the preceding year. The committee considering the object of the association, viz., the encouragement of artists, most effectually attained by promoting the sale of their works in the exhibition to as large an amount as possible, have effected a considerable saving in the cost of the engraving presented to the subscribers, and have thus been able, in addition to the increased number of subscriptions, to appropriate a much larger sum for the purchase of pictures.

The committee are glad to state that the alteration of the rules made last year, has, besides increasing the number of subscribers, been also very beneficial in the encouragements of artists; the sum divided in prizes having been, as before stated, 620*l.*, whils the amount actually expended by the winners of the prizes was 732*l.* 18*s.*

The engraving selected for distribution amongst the subscribers for the past year was "The Village Politicians," after Sir David Wilkie; subscribers of more than one guinea having also the option of taking one or more other engravings, in proportion to the amount of their subscriptions. The drawing took place in the theatre of the Royal Institution, on Thursday, the 5th of October last, James Haywood, Esq., F.R.S., in the chair.

At the commencement of the year there was a balance in the treasurer's hands of 16*l.* 15*s.*; but now, in consequence of certain unforeseen expenses having been incurred, there is a balance owing to him of 18*l.* 1*s.* 8*d.*

The committee were about making arrangements for the present year, when their labours were most unexpectedly interrupted by the receipt of a letter from the Lords of the Treasury, of which the following is a copy:—

"Treasury, April 12, 1844.

"Sir,—I am commanded by the Lords Commissioners of Her Majesty's Treasury to acquaint you, that an institution, called 'The Manchester Association for the Promotion of the Fine Arts,' having for its object the distribution by lot of prizes of works of art, has been brought under the notice of their lordships, and that they are advised that is illegal; and I am also to acquaint you, that the further continuance of the same will render all parties engaged in it liable to prosecution.

"I am, &c.
(signed) "*H. B. Reynolds.*

"Mr. Richard Aspden, 36, Mosley-street, Manchester."

Upon receipt of the above, the committee put themselves in communication with the Art Unions of London, Edinburgh and the Midland Counties, with whom they wished to co-operate in any steps to be taken to legalize societies of a similar nature; and they are happy to state that the subject will be brought forward in the House of Commons

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Commons this evening; and they trust that some legislative enactment to effect the object may be passed during the present session of Parliament. They think it, therefore, desirable that a committee and officers be appointed as usual, in order to co-operate with the other art unions in such measures as may be necessary for the legalizing of such societies; and, when this is accomplished, to proceed immediately in carrying out the objects of the association.

In conclusion, the committee venture to indulge the hope that should their expectations of the legalizing of the association be disappointed, the great disadvantages and loss to the artists may be compensated, at least to a considerable degree, by an increased patronage in the purchase of their works by individuals from the exhibition of the present year.

The usual resolutions were then proposed and agreed to.

Appendix (D.)

Manchester Association for the Promotion of the Fine Arts.

No. 3. Report 1843.

Appendix (E.)

ROYAL BIRMINGHAM AND MIDLAND COUNTIES ART UNION.

SCHEDULE of the Working of the Royal Birmingham and Midland Counties Art Union, from 1837 to 1843 inclusive.

	1837.	1838.	1839.	1840.	1841.	1842.	1843.
Plan of the society - - -	- - no engraving.	- - no engraving.	- - no engraving.	- - no engraving.	- a print of the Town-hall, Birmingham, to those who applied.	- serenade, from Leversage.	- - Charles the Fifth in the Studio of Titian, from Fisk, 24 inch. by 19.
Number of members at 21 *s.* per share.	- -	- -	- -	- -	- -	£.555 -	£.1,392 -
Sum subscribed - - -	- -	- -	- -	- -	- -	£.640 -	£.1,580 5
Manner of appropriation, as under:							
Devoted to the purchase of paintings from the Art Union Fund.	£.271 -	£.500 -	£.530 -	£.650 -	£.600 -	£.500 -	£.620 -
Sum added by subscribers -	£.87 -	£.452 -	£.201 4	£.345 -	£.382 4	£.208 15	£.201 15
Cost of engraving - -	nil.	nil.	nil.	nil.	unknown	£.30 -	£.457 -
Total expended in works of art through Art Union.	£.358 -	£.952 -	£.731 4	£.995 -	£.982 4	£.738 15	£.1,278 15
Voluntary sales - - -	£.108 13	£.471 18	£.382 11	£.135 -	£.817 16	£.912 9	£.513 6

SCHEDULE showing the Total Amounts expended in Works of Art arising from the Art Union, and from Private Sales in the Birmingham Exhibition.

	1837.	1838.	1839.	1840.	1841.	1842.	1843.
	£. *s.*	£. *s.*	£. *s.*	£. *s.*	£. *s.*	£. *s.*	£. *s.*
Total expended in works of art through the Art Union.	358 -	952 -	731 4	995 -	982 4	738 15	1,278 15
Voluntary sales at the exhibition	108 13	471 18	382 11	135 -	817 16	912 9	513 6
Total sales of Art Union and exhibition.	466 13	1,423 18	1,113 15	1,130 -	1,800 -	1,651 4	1,792 1

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Appendix (E.)

Royal Birmingham and Midland Counties Art Union.

Report, 1844.

REPORT of the Royal Birmingham and Midland Counties Art Union to the Honourable the Committee of The House of Commons, *in re* Art Unions, 30th May 1844.

Date and Origin of the Birmingham Art Union.

YOUR Petitioners would preface this subject by remarking, that the Birmingham exhibition of works of modern artists was, through the generous assistance of many distinguished members of the Royal Academy, and other metropolitan contributors, established in the year 1827, and that gentlemen of influence having purchased liberally during several years, artists of eminence were encouraged to contribute their works, and the institution offered every promise of success and permanence. That the sales, however, with some fluctuations declined from the year 1830, and that in the year preceding the establishment of the Art Union (such is the only account recoverable), the amount received by artists did not exceed the sum of 30*l.* From the apprehension, therefore, that the exhibition could not be supported by individual patronage, the Art Union plan was adopted in the year 1837, of the proceedings of which the above schedule (as far as the documents have been recovered) furnishes the particulars.

Plan of the Birmingham Art Union.

During the first four years (1837 to 1840 inclusive) of this Art Union, it was thought advisable to devote the whole of the available fund to the purchase of works of art contributed to the exhibition. In 1841, an etching of the Birmingham Town-hall was allowed to such members as thought fit to apply for it. In 1842, a small mezzotint engraving, ten inches by seven (the Serenade, by Radclyffe, from Leversage), was distributed to the subscribers after the ballot; but, in 1843, the plan of delivering at the time the subscription was paid, an engraving (the most appropriate offered for selection, namely, Charles the Fifth in the Studio of Titian, by Bellins, from Fisk, 24 inches by 19) was determined on, and from this plan not only a sum exceeding by one-fourth the average sum devoted for that purpose in the preceding six years was appropriated to the purchase of works of art in the exhibition, but also the additional sum, 457*l.* (the cost price), was distributed to subscribers in impressions from the engraving.

Having, therefore, before them such a test of the plan of delivering the engraving at the time of payment, and desirous of pressing every measure in their power for the improvement of popular taste, on which must depend the character of our manufactures, your petitioners have this year (1844) directed their special attention to the quality of their plates, and have selected five line engravings (a class of the art lately neglected, from its great cost), and have already in their possession many hundred copies of the "Civic Procession," by E. Goodall, from original works by David Roberts, R.A. This plan, your petitioners have reason to believe, if put in practice in due season, will greatly increase the amount to be laid out in the purchase of works of art (will assuredly not diminish it), will assist in preserving that elegant branch of graphic art in the estimation of the public, will prepare generally a more critical taste in the utilitarian arts of our manufacturers, and enable these latter ultimately, without risk, to compete with the continental manufacturer in the production of works of purer and more classical design than heretofore. With the same intention, viz. the improvement of popular taste in England, your petitioners, previously to the Government announcement (on the publication of which they immediately suspended their proceedings) had already resolved on certain premiums (as stated in the printed list of prizes herewith sent) for original models of a figure or figures, a candelabrum, foliage, for medal dies, for engraving on gems or hard stone, and for wood engravings.

The Number of the Members of the Birmingham Art Union.

The management of this Art Union having been in several hands, many of the documents have not been discoverable; certain particulars therefore under this head have been omitted in the schedule.

Sum subscribed to the Birmingham Art Union.

The same cause, to wit, the absence of official documents, has compelled the omission of this item also in the early years of the institution.

Retrospective View of the Rise and Progress of the Birmingham Art Union.

Your Petitioners invite attention to the fact, that the amount laid out in works of art in the year 1843 (the seventh year from the establishment of this Art Union, and that in which Her Most Gracious Majesty, and His Royal Highness Prince Albert, had condescended to become its patrons), as compared with that laid out in the year preceding the Art Union, is as 42 to 1. That, in the meantime, provincial artists had been encouraged to devote exclusive attention to fine art; that many distinguished works of metropolitan artists have been selected by the prizeholders of this Art Union, amongst which may be mentioned, "The Baron's Hall," and "The Return of the Knight," by Daniel Maclise, R.A.; works of Witherington, R.A., Rothwell, Stephanoff, Lance, Partridge, Poole, Cox, Pyne, Woolmer, Henshaw, and others, many of which are still retained in the neighbourhood, and are accessible through the liberal feeling of the proprietors to those aspiring for improvement in the profession of high art.

Retrospective

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Retrospective View of the Influence of the Birmingham Art Union on Fine Arts, Manufactures, and Morals.

Before the establishment of the Birmingham exhibitions, few collections of pictures, and those few of the old masters, existed in Birmingham. At present few houses are unadorned with works of art, and very many are enriched with collections of the best modern artists; the gaining of a prize picture resulting in many instances in the purchase of a collection. Attention indeed has been diverted in a lively and interesting manner to the patronage and cultivation of art, every member of the Art Union becoming a party concerned in the cultivation of English talent; and every person not a member partaking of interest in the subject of art, through the medium of the press.

The press during the periods of the exhibition has directed attention to the consideration of art; a higher class of amusement than heretofore indulged in has been pointed out; 5,000 of the operative classes have attended the exhibition, at reduced prices of admission; and so generally has the consideration of fine art occupied the people in these intervals, that the character of each successive exhibition has been a theme of discussion amongst every class of citizens, and every individual has received a reflected importance from a knowledge of subjects connected with them. The favourite work in the gallery now occupies the place in his mind which a generation ago would probably have been in the possession of the bull, the bear, or the badger; or, more recently, of excessive political excitement. In the meantime a marked improvement has taken place in the designs of works of operative art; and from the ready contemplation of the highest types of imitative excellence, the works of provincial artists savour of a more elevated conception of the objects of art, and entitle the district to the denomination of a nursery of fine art.

Anticipations.

Your Petitioners, therefore, are led to expect that, should Your Honourable House see fit to exempt them from the restrictive statutes now in operation, the above valuable influences will be greatly extended and augmented; that the future resources of the institution may enable them to sustain an academy of fine arts; and that by private and public aid they may be enabled to establish a permanent gallery of casts from the British Museum, and from the finest works of modern Italy, &c., as well as of paintings from the most eminent masters, and of classic examples of manufactures for the gratuitous contemplation and study of artists, as well as of artizans engaged in the manufactures of this district.

Previous to closing these remarks, Your Petitioners beg to call Your Honourable Committee's attention to the fact, that the total amount laid out in pictures annually has not exceeded one-fifteenth of the value of the pictures contributed for sale to the exhibition; and that, therefore, for the efficient encouragement of fine art in these districts, the increased energies of Your Petitioners (or other measures) are altogether indispensable.

(signed) *Geo. M. Mason*, Secretary.

TO the Honorary Secretary of the *London* Art Union.

Royal Birmingham and Midland Counties Art Union,
4, Cherry-street, 30 May 1844.

Gentlemen,

I AM desired by the committee of this institution to make you their acknowledgments for your very obliging undertaking to present the Schedule and Report of its proceedings to the Committee of the House of Commons on Art Unions, and to inform you, that availing themselves of it, they have this post forwarded them to you, and will esteem it an especial favour if you will present them on their behalf.

They have been drawn up as nearly in conformity with and in the order of the instructions of Mr. Wyse, as stated in yours of the 24th instant, as the information attainable would allow.

They have added to the schedule of the sales, &c. effected through the Art Union, one comprising the sales through the Art Union, and also those by purchase in the exhibition, under the head of Voluntary Sales.

The committee desire me, further, to express its great obligation to you for the prompt and valuable communication of matter relative to the subject, and to state, that should the personal attendance of one of their body be necessary, they will thank you for as early a notice as circumstances will admit.

I have, &c.
(signed) *Geo. M. Mason*, Secretary.

LIST of PRIZES offered by the Royal Birmingham and Midland Counties Art Union, for 1844.

1. FOR the best model in clay or wax, or cast in plaster, from an original model of a figure or figures, not exceeding 12 inches, and not less than 6 inches, 25*l.*

2. For the best design in metal, of a lamp or candelabrum, 15*l.*

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3. For the best model in clay or wax, or cast in plaster, from an original model of foliage, 10 *l.*

4. For a pair of medal dies, diameter not less than 1 ½ inches; impressions in silver and bronzed copper to be exhibited, 10 *l.*

5. For the best engraving on gem or hard stone, 7 *l.*

6. For the best engraving on wood, size not less than 4 inches by 3 inches, 7 *l.*

Conditions.

Competitors for the prizes must furnish satisfactory evidence that the works exhibited are original, and the committee reserve to themselves the privilege of purchasing any of these productions except the lamp, allowing, in addition to the premium, a fair remuneration to the exhibition.

Competitors must be residents in one of the midland counties, for at least one year previous to the time of exhibition.

All specimens for competition must be sent to the rooms of the Society of Artists, Temple-row, during the first week in August, to form part of the exhibition of works of art for 1844.

A committee will be appointed to decide upon the specimens which may be sent in, and they will be empowered to withhold the prizes if no design of sufficient merit in any of the classes should be submitted.

The committee think it best to leave the choice of subject to the competitors, but would at the same time recommend that attention should be paid to those likely to be most useful, and of general interest.

ROYAL BIRMINGHAM AND MIDLAND COUNTIES ART UNION,

For the Encouragement of Fine Arts, the Perfection of British Manufactures, and the Extension and Permanence of British Commerce. 1844.

Patrons:—Her Majesty the Queen, His Royal Highness Prince Albert.

Vice-Patrons:—His Grace the Duke of Beaufort, Earl of Shrewsbury, Earl of Denbigh, Earl of Dartmouth, Earl of Warwick, Earl Howe, Lord Viscount Combermere, Lord Hatherton, Sir Edmund Hartopp, bart., General Dyott, W. S. Dugdale, esq., M. P., C. N. Newdegate, esq., M. P., C. R. Colville, esq., M. P., Joshua Scholefield, esq., M. P., G. F. Muntz, esq., M. P.

Committee of Management.

President for the Year 1844:—The Right Honourable the Earl of Warwick.

Vice-Presidents:—Edward Armfield, esq., Charles Birch, esq., Thomas Eyre Lee, esq., John E. Piercy, esq., John Percy, esq., M. D., William Roberts, esq., William Scholefield, esq.

Mr. R. Baynes, Mr. E. A. Butler, Mr. H. Harris, Mr. F. H. Henshaw, Mr. D. R. Hill, Mr. P. Hollins, Mr. E. F. Mason, Mr. W. Radclyffe, Mr. F. Room, Mr. J. C. Ward, Mr. T. B. Wright.

Bankers:—The Birmingham Banking Company.

Secretary:—G. M. Mason, M. A.

Central Office, 4, Cherry-street, Birmingham.

THE Royal Birmingham and Midland Counties Art-Union is established to aid in extending the love of the fine arts throughout England, and to give an encouragement to artists beyond that afforded by the patronage of individuals; but more especially with a view to the attainment of that high condition of provincial art which is essential to the perfection of English manufactures.

For the accomplishment of these objects, the society has adopted the following

Rules.

1. This Art Union is composed of annual subscribers of one guinea each, and upwards.

2. The funds of the society, after paying for the engraving, and other necessary expenses, to be devoted to the purchase of pictures, drawings, enamels, sculpture, or medals.

3. Every member, for each guinea subscribed, is entitled to receive on payment of his subscription a copy of an engraving, to be published by the socicty, under the 7th Rule, and also to one chance of obtaining some work of art at the annual distribution.

4. The annual distribution to take place as soon after the opening of the exhibition as the committee may deem expedient, and the respective amounts of the various prizes, to be determined also by the committee, according to the state of the society's funds, at the closing of the subscription-books for the year.

5. The gainer of a prize is entitled to select for himself, from any society's exhibition of works of art for the current year in Birmingham. If any subscriber select a work of greater value than the amount allotted for his prize, then that amount shall be applied in part payment

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ment of such value, and the balance paid by the subscriber. But any prizeholder shall, if he prefer so to do, be entitled to select two works of art, provided that one of them be at least of two-thirds the value of such prize. No work to be chosen under these rules except such as is *bonâ fide* the property of the artist.

6. No subscriber shall be entitled to the privilege of a chance in the distribution who has not paid his subscription for the current year.

7. That a certain sum shall be set apart out of the subscriptions of each year for the expenses of engraving; such sum to be applied either in the purchase of a copyright of a picture, or otherwise, as the committee may think best. The committee having selected a pair of engravings for distribution for the present year, each subscriber, in addition to his chance of a prize at the annual distribution, shall be entitled to receive a plain impression of each of such pair of engravings for every guinea subscribed by him. But subscribers of two guineas shall have the option of taking an "India proof" of each of such pair of engravings, in lieu of such plain impressions thereof.

8. That, for the convenience of the subscribers residing at a distance, or who may not have friends in Birmingham to whom they can delegate their choice, the managing committee shall select the prize, and otherwise comply, so far as may be practicable, with the written request of the prizeholders; but shoutd any prizeholder neglect to make his selection before the close of the exhibition, the amount of such prize shall be forfeited to the society.

The subscribers of the year 1844 will receive impressions of the two superb line engravings by Goodall, from pictures by D. Roberts, R. A., entitled, "The Civic Procession by Land and by Water," of which the committee have purchased the plates and copyright.

The impressions will be delivered strictly in the order of subscription.

Subscription lists are now open at the central office, 4, Cherry-street, Birmingham, where subscriptions are received by the clerk in attendance, from nine o'clock till six, as also during the season, by the clerk in attendance at the exhibition rooms of the Society of Artists, Temple-row, Birmingham, and by all the authorised agents. In all cases, agents will be provided with a specimen India proof, and a plain impression of the plates; and on payment of the subscription, the prints will be delivered from the central office, to which advantage, and to the right of the prizeholder to select for himself, the committee invite the particular attention of the subscriber; and it will be kept in mind, that the prints being much above the value of the amount subscribed, the chance of obtaining a prize is an additional premium to the subscriber.

N. B.—Impressions of the society's engravings will be forwarded to any part of the kingdom, on receipt of a communication directed to the central office of the society, enclosing address, and a post-office order for the amount of the subscription, and with them a numbered ticket entitling him to receive any prize that may fall to that number.

Subjoined is the list of pictures selected by the prizeholders of the year 1843.

LIST of PICTURES selected by the PRIZE-HOLDERS of the Year 1843.

PRIZES.	PRIZEHOLDERS.	RESIDENCE.	TITLE OF PICTURE SELECTED.	ARTIST'S NAME.
£.				
100	Mr. Henry Lowe -	Birmingham -	- - Naomi and her daughters-in-law, Ruth and Orpha.	H. O'Neil.
			The Travelling Tinkers - -	W. Shayer.
70	Mr. G. Marshall -	Ward End -	- - Worcestershire Scenery—Autumn.	F. H. Henshaw.
50	Mr. Henry Guest -	Wales -	The Outskirts of a Wood -	David Cox.
			The Lammas Meadow - -	J. Stark.
40	Mr. J. Lawrence -	Birmingham -	- - The Rabbit-hutch—feeding time.	G. G. Bullock.
40	Mr. T. H. Russell -	Birmingham -	Salvator Rosa sketching -	A. J. Woolmer.
30	Mr. N. H. Smith -	Birmingham -	Newstead Abbey—evening -	H. Harris.
30	Mr. J. Bleigh -	Swenford, Avon	Fruit Piece - - - -	J. C. Ward.
30	Mr. Robert Leigh	Shrewsbury -	Crane Ford, Middlesex - -	F. H. Henshaw.
20	A. B. C., by Mr. Robins.	Birmingham -	- - The Head of the Windermere, Westmoreland.	F. H. Henshaw.
20	Mr. Henry Coppock	Stockport - -	A Blacksmith's Shop - -	E. M. Ward.
20	Mr. F. Marshall -	Wolverhampton -	Rustic subject - - -	H. Smith.
20	Mr. J. Tarratt -	Wolverhampton -	The Intruder - - -	J. C. Ward.
15	Mr. E. Sheldon -	Coseley - -	Landscape with Waterfall -	F. W. Watts.
15	Mr. T. Bridenbach	Birmingham -	Corn-field - - - -	A. Montague.
10	Mr. M. Cartwright	Oxford - -	View at Shenstone - -	H. H. Lines.
10	Dr. Evans - -	Birmingham -	Boy blowing bubbles - -	G. G. Bullock.
10	Mr. Richard Parkes	Edgbaston -	- - Old Buildings at Unterseen, Switzerland.	G. Poole.
			- - Flour-mill at Unterseen, Switzerland.	G. Poole.
10	M. J. Walthew -	Birmingham -	Pheasant and Mallard - -	J. C. Ward.
10	Mr. W. Eagles -	Walsall -	Gamekeeper - - - -	H. Smith.

(*continued*)

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PRIZES.	PRIZEHOLDER.	RESIDENCE.	TITLE OF PICTURE SELECTED.	ARTIST'S NAME.
£.				
10	Mr. W. Barlow -	Birmingham -	Not selected.	
10	Mr. Mason Day -	Birmingham -	Water-mill - - - -	F. Watts.
			The Pet - - - -	A. J. Woolmer.
10	Mr. S. Underhill -	Wolverhampton	- - Lane scene at Perry Barr, near Birmingham - - -	E. Bowley.
5	Mr. Samuel Mosley	Nottingham -	Near Ubberley, Staffordshire -	F. W. Hulme.
5	Mr. Edward Brown	Birmingham -	A Peep into the Harem - -	A. J. Woolmer.
5	Miss Paternoster -	London - -	- The Watering Place—passing shower.	F. H. Henshaw.
5	Mr. Thos. Longden	Derby - -	Anxious Sportsmen - -	R. J. Hamerton.
5	Mr. J. Barrs -	Birmingham -	- - Distant View of Aston and Birmingham.	J. While.
5	Mr. L. Saunders -	Bromsgrove -	"Don't like School" -	F. T. Lines.
5	Mr. Robert Bacon	Birmingham -	- - Junction of the East and West Lynn, Lynmouth, North Devon.	J. P. Pettitt.
5	Mr. W. Bradbury -	Market Drayton	- - Chancel of the Holy Trinity Church, Stratford-on-Avon.	A. E. Everitt.

In addition to which the value of 380 *l.* was distributed to 170 fortunate subscribers, in India proofs, and proofs before letters, from the engraving for the year 1843, "Charles V. in the Studio of Titian."

The ulterior object of the Royal Birmingham and Midland Counties Art Union, is, through the encouragement of a high condition of provincial art, to communicate to the Midland Counties' manufactures, such a feeling and taste in design, as may ensure an extensive demand for them in foreign nations, and throughout the British dominions.

The commerce of the Midland Counties has declined, amongst other causes, from the vigorous competition of foreigners, who have brought to bear on articles of general utility, the superiority of their taste in the fine arts.

The public galleries of painting and sculpture, ever open on the Continent, and now in our own metropolis, offer to the foreign and metropolitan artizan the means of catching the refined feeling that chastens works of transcendant art, and of imparting to their manufactures an elegance and propriety of design, both in form and colour, that secures them a preference in the markets of the world; a result that calls peremptorily for the establishment and maintenance of a kindred institution in the Midland Counties, that the character of the manufactures of these counties may rival or surpass that of all others in the estimation of the merchant and consumer, and occupation be furnished to their widely extended and industrious populations.

But the permanent maintenance of an annual exhibition of works of high art, can be effected in the provinces by no other means, with which the gentlemen of this association are acquainted, except the fund raised by an Art Union, which holds out sufficient inducement to artists to contribute their works, and to the subscriber, an ample consideration in return for the sum subscribed.

Nor are they acquainted with any better method of carrying out their objects with regard to manufactures than that of offering premiums for the most approved designs; and a sub-committee of gentlemen of acknowledged taste, and engaged in the several branches of manufacture, is now appointed for the determination of subjects, for the best versions of which, such premiums will be adjudged, and for which purpose the committee intend to appropriate the balance of last year, and such other means as may be placed at their disposal without using the subscriptions of the present year.

The Association, therefore, earnestly requests that every one who is impressed with the truth of these remarks, will use his influence with his friends for the stability and promotion of this institution, and add, if possible, one subscriber at least towards the encouragement of the fine arts, manufactures, and commerce of the Midland Counties.

Those who already have one of these circulars will oblige by giving this to a friend, with a view to promote the objects of the institution.

REPORT of the Managing Committee of the Royal Birmingham and Midland Counties Art Union, for the year 1843.

THE Managing Committee feel much satisfaction in being able to congratulate the subscribers to the institution for the year 1843, on the result of their exertions to support the sale of works of art, and thereby offer an encouragement to artists of succeeding years. The Royal Birmingham and Midland Counties Art Union cannot but be viewed as a permanently established society, conducted, as it will now be, under the sanction of Her Majesty and her illustrious consort, who, with the most cheerful promptitude, graciously acceded to the wishes of the committee when they sought to obtain that patronage, which is never withheld

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withheld from institutions formed in the United Kingdom to promote science and the fine arts.

The subscribers for the past year will observe, from the statement of accounts laid before the meeting, that the gross amount received was 1,580*l.* 5*s.*, of which there has been expended 1,555*l.* 0*s.* 3*d.* in the general expenses of the institution, and in the purchase of pictures for those individuals who fortunately gained prizes at the recent ballot; and there still remains property, engravings, furniture, &c. of some value, under the control of the managing committee. The committee confidently trust they may continue to employ the means placed at their disposal, and the amount of subscriptions for the year 1844, in such a manner as shall warrant a continuance of that confidence and support from the public which has been so freely given to the society during the past year. The committee have much satisfaction in having ascertained, by communications from different parts of the country, that the plan adopted by this society, of furnishing a plate at the time of subscription, has met with almost universal approbation; and they anticipate a much increased support for the ensuing year in the Midland Counties, as the objects of the institution are better known and appreciated. In reference to this subject, they have pleasure in requesting the attention of the subscribers to a Paper which has been prepared by their persevering and intelligent secretary, Mr. Mason, and which they have requested him to read to the meeting assembled.

Statement of Accounts.

Committee of the Royal Birmingham and Midland Counties Art Union, with the Subscribers.

Dr.	£.	s.	d.
For 1,505 shares	1,580	5	–
Balance in hand from last year	18	19	2
£.	1,599	4	2

Cr.	£.	s.	d
For commissions to agents and secretary	178	18	7
Expenses of postage, wages, porterage, &c.	155	6	6
Rent of office	7	10	–
Plate, prints, prizes, and carriage in distribution	1,213	5	2
Balance in hand	44	3	11
£.	1,599	4	2

Audited 3d January 1844.

(signed) *G. V. Blunt.*
John B. Hebbert.

Resolutions.

At the Annual General Meeting of the Subscribers to the Royal Birmingham and Midland Counties Art Union, held at Dee's Royal Hotel, on Wednesday the 3d day of January instant, *Thomas Clark*, Jun., Esq., in the Chair, the following Resolutions were unanimously adopted:—

Resolved, That the report of the committee and statement of accounts now read, be received, adopted, and passed.

Resolved, That the cordial thanks of this meeting be presented to the Right honourable the Earl of Dartmouth, for his courtesy in accepting the office of president for the past year, and for his efforts to promote the success of the institution.

Resolved, That the thanks of this meeting be presented to those noblemen and gentlemen in the Midland Counties, who have given their sanction and support to the institution by becoming its vice-patrons.

Resolved,

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Resolved, That the thanks of this meeting be presented to the vice-presidents, the treasurer, the members of the general and managing committees, and to the secretary, for their zeal and attention to the interests of the institution during the past year.

Resolved, That the thanks of this meeting be presented to the agents throughout the Midland Counties, for their valuable co-oporation in carrying out the objects of the society.

Resolved, That the thanks of this meeting be presented to the several patrons and supporters of the fine arts in the district through which the society's operations extend, for their exertions to promote the objects of the institution.

Resolved, That the thanks of this meeting be presented to the editors of the principal journals in the Midland Counties, for their kindness in advocating the claims of the institution, and for their general attention to those subjects which are designed to foster and promote the arts.

Resolved, That the best thanks of this meeting be given to William Barlow, esq., for his liberal donation of 10 *l.* to the society.

Resolved, That the best thanks of this meeting be given to the auditors, G. V. Blunt, esq., J. B. Hebbert, esq., and Peter Hollins, esq., for their valuable services.

Resolved, That the best thanks of this meeting be given to the secretary, for the valuable and interesting paper which he has just read; and that the same, together with the proceedings of this meeting, be printed and circulated under the direction of the committee.

(signed) *Thomas Clark*, jun., Chairman.

The chairman having left the chair,

Resolved, That the thanks of this meeting be presented to the chairman for his courteous and able conduct in the chair this day.

REPORT of the Secretary of the Royal Birmingham and Midland Counties Art Union to the general Meeting of Subscribers, for the Year 1843.

Gentlemen,

From our auditors you have received the financial statements of the society in the sober language of arithmetical truth; and from the committee the considerations that connect the members of the society in one common interest. But in descanting on that class of their duties that familiarises them with the emotions of genius; in delivering the past and prospective destinies of the muses that now walk the land on a pilgrimage of moral and intellectual refinement, and towards which the society, fixed in conviction and fervid in zeal, would extend its graceful aid, he who records their animated efforts, and has caught their stirring anticipations, may kindle into metaphor, and indulge a tone appropriate to the engaging theme.

In carrying out the ostensible object for which the society was established, and for the accomplishment of which it is still united, namely, the collection of a fund for the purchase of the works of living artists, the society has been allured by a still more attractive object, the more important consideration of creating a correct taste for the productions of the pencil, and consecutively for all those arts that are conservant with form and colour.

The bare consideration of having placed in the hands of their treasurer a sum of money to be distributed to a fortunate and fractional minority of artists, would indeed afford a cheerless retrospect upon their zealous and long-continued exertions; they had embraced, however, by anticipation, a larger sphere of utility, a larger advantage than the mere annual dispensation of a sum of money, however considerable; their search had been directed to the discovery of a more permanent source of income, an ever-flowing current of emolument for those straining forward in the career of art; a steady and unfailing remuneration for each degree of proficiency in her several and varied departments; to allure popular attention to the charms of art; to prepare her introduction into unwonted regions; to awaken susceptibilities hitherto dormant in the English mind; to quicken, to diffuse, to domiciliate a perception of the beautiful and sublime; to inflame, in short, a spiritual appetite at the altar of genius; these things have been the impelling and the imperative motives that have animated the society in their unwearied efforts during the preceding year. To this end, then, the society, at the commencement of the season, and as the source whence they anticipated the current and ulterior recompense of their disinterested exertions, regardless of weighty responsibilities, impatient of delay, and elate with expectation, adopted the best and most appropriate engraving at that time ready for publication, to be distributed amongst its members on the payment of the subscription. The Royal sanction, the patronage of the Prince, the favour and encouragement of many of the enlightened nobility and gentry of the Midland Counties; the subject, the execution, the ready delivery of the engraving; and, above all, the philanthropic intention of the society, to wit, the improvement of our manufactures, and the

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the extension of our commerce, have conciliated the captious, excited the indifferent, and sustained the ardent; and, in the space of three months from the issue of the engraving, the public announced their approbation in the sum of 1,580 *l.* 4 *s.*, the disbursement of which has been made known to you in the able report of the auditors of the society.

Having thus far remarked on the proceedings of the last year, I may be allowed to make known to you, as far as my observation has served me, the motives that influenced the society in the adoption of their late plan of operations, to communicate to you the premises upon which they inferred that the plan determined on was that best calculated to carry out and realize the objects of the Institution; and you will keep in view that those objects were the elevation and support of a provincial school of fine art, and the translation of the high spirit that animates such schools to the various manufactures in the production of which the populations of the Midland Counties are employed.

The public was not at that time generally sensible that the perfection of the manual and useful arts in all places bears a relation to the co-existing condition of the fine arts. If a doubt still continued to exist of the truth of this proposition, its demonstration would claim the immediate attention of the society. It may be named however, in passing, that this important subject has attracted the consideration of Parliament; and the time is probably at hand when direction will be given by the Government to the erratic taste of our manufactures; when the genius of fine art will be ushered into the provinces to kindle with its flame the torch of the genius of commerce; when, in aid of our schools of classic design, galleries will be established throughout our manufacturing districts, displaying the relics of ancient and the products of foreign industrial art, thereby controlling the movements of unlicensed fancy, supplying the true sources of imagery, chastening the sentiment, confirming the judgment, and elevating the taste of our artizans, and furnishing examples of operative felicity, by familiarity and comparison with which, they may estimate their own proficiency and attain to acknowledged excellence; and on this subject your attention may be called to the practical remarks communicated to the Royal Scottish Society of Arts, by Mr. Wilson, entitled "Observations on some of the Decorative Arts of Germany and France, &c.," from which may be extracted the following apposite opinion: "We must, I think, attribute the superior taste which our neighbours exhibit in their manufactures and decorative arts, in a great measure, to the advancement which they have made in the fine arts."* Early acquainted then, with this truth, it was thought worthy the consideration of this society,—by what means the cultivation and perfection of the more elevated departments of art might be best accomplished, involving, as they do, the consequent improvement in the taste of every product of merely operative industry? It could scarcely be questioned by those conversant with human motives (though genius might repudiate the unwelcome sentiment) that the energies of individuals would be exerted in a degree proportioned to the premium offered for the exercise of those energies, and that the number and talent of such individuals would be influenced greatly by the same consideration. The immediate inquiry therefore of the society was, by what means would the largest funds be obtained for the encouragement of high art in this locality? Speculation, then, on this question was precluded by a consideration of the results offered by experience, and by several imposing facts, which, as they had their influence on the committee, it may be proper to make known to you on this occasion.

The introduction of Art Unions into England is of recent date, and their instrumentality in the creation of funds for the encouragement of talent, may be estimated from the following reports and information relative to the London, the Royal Irish, the Royal Birmingham, and other Art Unions. The following is an extract from the Report for 1842, of the London Art Union: "In the last report made to the subscribers, the progress of the society was traced from the first year of its establishment (1837), when the amount collected was 489*l.* 6*s.*, to the close of the year 1841, when your committee congratulated the members on having attained a subscription of 5,562 *l.* On the present occasion, however (1842), they have the pleasure to state that the number of members is 11,919, producing a sum of 12,905 *l.* 11 *s.*" The progress of the Royal Irish Art-Union afforded the committee full and sufficient evidence of the efficiency of the Art-Union plan, inasmuch as the information respecting it was more perfect, and the sphere of its operation of the same extent as that under the management of the Birmingham society. During four years previous to the establishment of the Royal Irish Art Union, the sum of money laid out in the purchase of pictures in the Irish exhibition was 1 *l.* 10 *s.*, indicating a total indifference to fine art in the green island, the utter imperfection of its artists, or the inefficiency of private patronage, one or more of these conditions. In 1840, under the spirited and animating management of Mr. Blacker, the fund amounted to 1,235 *l.*, in 1841 to 2,330 *l.*, in 1842 to 3,800 *l.*, and in 1843 to 5,000 *l.* and upwards. It may be interesting here to be reminded that in the year preceding the establishment of the Birmingham Art Union, the sales effected by private patronage did not exceed the sum of 30 *l.* That the plan then of raising funds by Art Unions for the purchase of works of art, and for the cultivation and perfection of schools of art, was effective of its end, could not be questioned.

But it still remained a question with those not wholly conversant with the subject, "whether the amount to be devoted to the purchase of works of art would be greater from an Art Union which appropriated a portion of its funds to the distribution of a fine engraving, or from one which reserved the whole of its subscriptions directly to the purchase of such works?"

* The Art Union for December 1843, p. 305.

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Appendix (E.)

Royal Birmingham and Midland Counties Art Union.

Report, 1844.

works?" The society, on this subordinate branch of their inquiry, also appealed to the testimony of experience. The Liverpool, the Manchester, the Bristol (now extinct), and the Birmingham, before the adoption of a plate, had never raised a sum adequate to the purposes of art; while the London, the Royal Irish, and the Royal Scottish, each, with the aid of a fine plate, had raised larger amounts, and progressively had dispensed princely patronage upon the several branches of art.

Experience then offered the solution of this subordinate question, as well as that of the more general inquiry, and it appeared from these statements hat those Art Unions that had consulted the public taste by the diffusion of the works of eminent engravers, had progressively succeeded in raising large sums for the encouragement of the sister art of painting, while those that had proceeded on the more timid policy of withholding such engraving had in no case distributed a sum adequate to the encouragement of the many modes in which genius rejoices. These considerations then determined the society, and relying on these, the committee continue to hold fast by the plan adopted last year, of delivering, on payment of the subscription, to each subscriber of one guinea, a copy of the finest engraving offered for their selection, and trusting to the feeling, zeal, and active assistance of all interested in the objects of the institution, will endeavour to give permanence, distinction, and extended utility to the now "Royal Birmingham and Midland Counties Art Union."

In this place it may be mentioned that the royal sanction was obtained for this institution on a statement that its ulterior object was "the improvement of the taste of the Midland Counties' manufactures, and the more steady employment of the industrious populations engaged in them;" and the society is led to hope that a sufficient fund will be raised in the present or succeeding year for the direct encouragement of an elevated taste in those engaged in the useful arts throughout these districts, and that they will be enabled to propose, if it shall appear fit, adequate premiums for the most classic productions in the several branches of manufacture in which the industrious of the Midland Counties are occupied. In entertaining such a project, the society was originally and is still influenced by a desire, as implied in their appeal to Her Majesty and the Prince, of investing in the imagery of mind the labours of industry, of transfusing into the works that issue from the foundries, the glass-houses, and the potteries of the midland districts, the grace and feeling that characterise the works of ancient Hetruria, of Greece, and of Rome; of embodying in the forms and decorations of every article of furniture a portion of the spirit of transcendental conception; of familiarizing the public mind with the mind of genius; of ushering into the world, under the universal passport of a refined taste, the manufactures of British citizens, and of securing for these a felicitous competition with the industrious of foreign nations; in a word, of extending and perpetuating a foreign demand for the products of British talent and British industry.

Towards the accomplishment of this end the Committee is at present deeply impressed with the importance of extending, when prudent, the aid of its funds to the kindred arts of sculpture, modelling, and casting, every improvement and extension of the taste for which will be a boon direct from the inspirations of genius to the efforts of operative art; and they hope accordingly to be enabled, by the zealous assistance of every ardent spirit associated with them, to promulgate a taste for sculpture, and, circumstances favouring, to distribute amongst their prizes, on a future occasion, models and castings from original and approved designs.

On this subject it may be suggested to the artizans of this district, so generally famed in the mampulation of the metals, that a credulous confidence in untested excellence may gratify individual and even popular vanity, but will not promote the perfection of those branches of the fine arts in which they are engaged; and without ascending to the Grecian era, they may be reminded, that 400 years have already elapsed since Ghiberti cast in brass the stupendous doors of St. John's of Florence, pronounced, in the rapturous phrase of Michael Angelo himself, as "fitted for the gates of Paradise." The works of Giovanni of Bologna, in the same department of art, might wound the pride but would prompt the emulation of our native artizans; and Mr. Peter Hollins, in a recent lecture on the subject, with the feeling of a patriot and a sculptor, has directed the attention of his fellow-townsmen to the kindred works of Benvenuto Cellini, and has argumentatively developed the true sources of their beauty and perfection.

To conclude, after repeated and anxious deliberation, the committee considers the interests of the institution as intimately connected with those of every branch of intellectual and industrial art; and cannot, by any train of reasoning, dissociate those of the individual subscriber from the general advantage of the public.

(signed) *G. M. Mason*, M. A., Secretary.

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Appendix (F.)

EAST OF ENGLAND ART UNION.

Norwich, 28 June 1844.

The East of England Art Union was established in 1842, having for its object the diffusion of a taste for the fine arts, and under the direction of a committee of management, consisting of 15 gentlemen, to whom all matters connected with the society are referred.

A fund is subscribed in shares of half a guinea each, which is appropriated to the purchase of prizes from an exhibition of works of art opened in Norwich, to which artists and amateurs are invited to contribute.

In 1843 the number of subscribers had increased by one-fourth more than the number of the preceding year.

1842, 487 subscribers;	cash received, shares, &c.	-	-	357	18	-
1843, 610	ditto	ditto	ditto	-	-	405	10	2

Report, 1843.

In presenting the Report of the present year, your committee cannot but congratulate you on the progress the society has made, the increase in the number of subscribers being an addition of one-fourth more than the number in the last year.

Your committee beg to observe that in the presentation of a print to each subscriber, a liberal inducement was held forth to the public, and the effect has been beneficial to the views of the society; it has placed the society on equal ground with those of longer standing and higher reputation, and it directly tends to forward the great objects of the society, as it extends to an useful and most attractive branch of art an additional share of patronage.

A further effort was made to excite a lively attention to the progress of art by holding a conversazione, at which the inspection of those valuable works which were contributed by the courtesy and liberal feelings of many distinguished friends of the fine arts, afforded amusement for the gratification of an elevated and refined taste, and gave the greatest satisfaction to those who assembled to partake in the pleasure of the evening; and it is confidently expected that a repetition of such assemblies will excite a more extended interest.

Your committee feel assured that the permanent and best interests of society are promoted by such institutions as the present, and that they afford opportunities of benefiting our eminent and respectable city, of which the liberal, the enlightened, and benevolent inhabitants of the city and county will be happy to avail themselves; and the committee venture to express a hope that each succeeding year will open to them wider fields of exertion, and richer rewards to those native artists whose works will give an elevation to the character of their country, and confer the benefits of an improved taste upon their contemporaries.

(Adopted, 16th October 1843.)

(signed) *John P. Boileau*, President.

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Appendix (G.)

Appendix (G.)

West of England Art Union.

Report.

WEST OF ENGLAND ART UNION.

THE FIRST ANNUAL REPORT of the WEST OF ENGLAND ART UNION, established 1842, for the Promotion of Art in the Western Counties.

Patron.—The Right Rev. the Lord Bishop of Exeter.

Vice-Patron.—The Right Honourable the Earl of Egremont.

President.—Colonel Charles Hamilton Smith, F.R.S., &c., &c.

Vice-Presidents.

Sir Charles Lemon, Bart., M.P.
Sir Walter Carew, Bart.
Thomas Gill, Esq., M.P.
Henry Woolcombe, Esq.
J. Beaumont Swete, Esq.
W. Rashleigh, jun. Esq., M.P.

Committee.

W. Jacobson, Esq.
C. Tolcher, Esq.
S. Derry, Esq.
Captain Atkinson.
Captain Van Heythuysen.
G. Coryndon, Esq.
J. H. Dawe, Esq.
J. Moore, Esq.
E. Lockyer, Esq.
Robert Collier, Esq.
Mr. G. Mennie.
Mr. E. Perry.

Honorary Secretary.—Mr. Edmund Fry, 43, Union-street, Plymouth.

THE Committee of the West of England Art Union think it right, in submitting their first annual Report to the members of the society and to the public, to offer a few remarks on the origin of the institution, the results of its first year's operations, and on its future prospects. The first prospectus for the establishment of the West of England Art Union was issued in April 1842, and emanated from an individual deeply interested in the promotion of art. The first step taken was to secure the engraving of a beautiful drawing, "The Spring of the Valley," and the picture was immediately placed in the hands of Mr. Ryall, the eminent engraver (a native of the West of England), who guaranteed the completion of the print within six months. The importance of delivering the prints to the subscribers immediately after the drawing of the prizes, has been shown by the general disappointment felt at the long delay which has occurred in the cases of some of these popular institutions; and this desirable feature will, it is intended, form a prominent point in the management of the West of England Art Union. When a sufficient number of subscribers had been entered, a general meeting of the members was called, and a committee of 12 gentlemen (with power to add to their number) was chosen, to conduct the future operations of the society. This committee brought their labours to a close on the 3d of October, when the annual meeting was held, and the prizes drawn for, 306 subscribers had been obtained, which, though small compared with the numbers of established societies, is highly encouraging when compared with the first year's subscription list of any art union in the country. The London Art Union, with a present list of nearly 13,000 subscribers, numbered only 480 at the close of its first year's operations, supported as it was by a powerful and influential committee.

Public feeling has been awakened in the west: that feeling is rapidly extending, and the committee entertain a confident conviction that the West of England Art Union is destined, at no distant period, to occupy a most honourable position among those institutions which have for their object the diffusion of a general taste for works of art, and the encouragement and support of native genius. They invite to their assistance every lover of the arts, every well-wisher to his native country; and they venture to anticipate, with confidence, a cordial co-operation from every part of the three counties, whilst the result of their first year's efforts has taught them also to expect a large amount of generous support from other parts of the country.

The committee will enter upon their second year's duties by securing, as early as possible, a picture by some native artist, which shall form a worthy companion to the "Spring of the Valley." This will immediately be placed in the hands of an eminent engraver, and it is hoped that the prints will be ready for delivery to the subscribers on the day that the prizes are drawn next year.

The first annual meeting of the West of England Art Union was held on the 3d of October 1842, in the hall of the Athenæum, the use of which was most kindly granted for the occasion by the members of the Plymouth Institution. The chair was taken at 12 o'clock by Henry Woolcombe, Esq., President of the Plymouth Institution, who opened the proceedings by

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by congratulating those present on the establishment of an Art Union in the West, and on the large and influential attendance at this, its first anniversary. He then called on the secretary to read the following Report.

The Committee of the West of England Art Union have much pleasure in laying before the members and friends of the society their first annual report, and they take the earliest opportunity of congratulating the members on the position which the society has already assumed, and upon the prospects which await its future operations.

Little more than four months have elapsed since publicity was first given to the proposition to establish a West of England Art Union, and the scheme was received, as all new undertakings are, with much of misapprehension and mistrust. It lacked the recommendation of titled and influential names to command the attention of the public, but it possessed those principles of vitality within itself, which seldom fail to ensure success under the most disadvantageous circumstances.

The experience of art unions has proved that the first point to be secured is the punctual delivery to the members of an engraving of sterling character from a well-chosen subject. It is a source of much gratification to the committee to have been able to confide to the hands of a Devonshire man, Mr. Ryall, the engraving of a very beautiful drawing, executed by a highly talented artist, Mr. A. Penley, now a resident among us, and convey with pleasure to you the assurance of Mr. Ryall that the plate, "The Spring of the Valley," will be completed in time to ensure the delivery of the impressions to all the members within one month from the present day; and they believe that they may with confidence repeat Mr. Ryall's own words, that a more beautiful print has never issued from his burin.

The large outlay necessary to secure so excellent an engraving has left a smaller sum at the disposal of the committee for the purpose of distributing in prizes than they could have wished. Their object, at the outset of their undertaking, being rather to secure a feeling of gratification in all their subscribers, by presenting a print which each should regard as a prize, than to obtain the triumph of a few at the cost of general disappointment and dissatisfaction.

The number of subscribers amounts to 306, producing a revenue of 153 guineas; of this sum, 80 *l.* has been appropriated to the purchase of the requisite number of engravings, 45 *l.* has been divided into prizes of the following amounts, which will be presently drawn for, one prize of 10 *l.*, two of 6 *l.*, one of 5 *l.*, five of 3 *l.*, and 24 proof impressions. The balance has been expended in the necessary outlay of conducting the society's operations.

The committee cannot doubt that a very large accession to the number of subscribers during the ensuing year will enable them, at their next anniversary, to devote a much larger amount to the important object of promoting the sale of works of art in the west.

The attention of your committee has been called, by the publication of several letters in the public papers, to one of the rules that appears in the prospectus, by which prizeholders are allowed to expend the amount of their prizes, in having a portrait painted of any member of their family. It appears to be the opinion of many, that this regulation will be prejudicial to the object which the society professes to have in view, and, in deference to this opinion, this regulation will in future be cancelled.

The committee have drawn up a tabular statement of the amount of support received from various localities, not for the purpose of drawing invidious comparisons, but rather to rouse up the slumbering energies of those who have not responded to this call for the support of art, or who have not responded so heartily as might have been expected.

The committee would have felt greater pride, could they have exhibited a greater proportion of subscribers from the western counties, but they do not think it either candid or politic to pass over, in silence, the liberal support bestowed upon the West of England Art Union in London, in some of the eastern counties, and in Ireland. They trust that during the coming year they shall receive a hearty co-operation from a very extended circle of friends in the west, and that all will feel that results are at issue of far higher consequence than the possession of a pleasing print or a valuable prize. The support and encouragement of native talent, the cultivation of a more general taste for works of art, and, consequently, the elevation of the character of British art, are the great achievements which is hoped may be the result of the Art Unions of Great Britain; and it is for the realization of great and noble principles and objects such as these, that the committee ask you to bend your energies during the coming year, availing yourselves (as the legitimate means of doing this), of those minor but pleasing characteristics which are presented by the workings of the Art Union Society.

The first resolution was then proposed by Samuel Derry, Esq., and seconded by Captain Shea, "That this Report be received and printed under the direction of the committee."

The second resolution was proposed by the Rev. John Hatchard, and seconded by Mr. Edward Nettleton, "That this meeting regards with the greatest satisfaction, the establishment of the West of England Art Union, believing that its operation will greatly promote the interests of local art."

The third resolution was proposed by James Moore, Esq., and seconded by Mr. George Mennie, "That the inhabitants of Exeter be invited to co-operate in the working of this society, by the formation of a joint committee for that purpose."

The drawing of the prizes then took place, Mrs. G. Soltau and Mrs. Trelawney kindly officiating to draw the numbers and prizes from the bags. The prizes fell to the following names:

First prize, 10 *l*, the Very Reverend the Dean of Bristol.

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Appendix (G.)

West of England Art Union.

Report.

Two prizes of 6 *l.* each: W. H. P. Carew, Esq., Antony; Mrs. Gardner, Octagon, Plymouth.

One prize of 5 *l.*: Talbot Jones, Esq. Dublin.

Five prizes of 3 *l.* each; Mr. S. Cook, Plymouth; Mr. J. C. Etheredge, London; Mr. J. M. Simpson, Southampton; Captain Toby, Durnford-street, Stonehouse; Mr. Alexander Ferrier, Dublin.

Twenty-four proof impressions of the engraving were also drawn for as prizes, to be given to the winners in lieu of the prints, to which they were entitled as subscribers: these fell to

H. B. Benyon, Esq., Leeds.
J. Claringbull, Esq., London.
Robert Collier, Esq., Plymouth.
Walter Ellis, Esq., Loosleigh.
S. Gibbs, Esq., Bath.
J. Harris, Esq., Barnstaple.
T. Lawrence, Esq., Bristol.
E. Perry, Esq., Plymouth.
R. Smyth, Esq., Dublin.
J. Steib, Esq., London.
— White, Esq., London.
— Allen, Esq, Dublin.
Holiday Bruce, Esq., Dublin.
J. Coles, Esq., Bath.
— Cocksedge, Esq., London.
J. Fry, Esq., Southampton.
Miss Goos, Plymouth.
Francis Lang, Esq., Bath.
J. Penson, Esq., Plymouth.
J. Purser, Esq., Dublin.
W. Square, Esq., Plymouth.
W. Tucker, Esq., Bristol.
— Wilkinson, Esq., Bath.
G. Goldsmith, Esq., Southampton.

A vote of thanks, together with a proof impression of the print, was then carried by acclamation to the two ladies who had so kindly officiated to draw the prizes, and the meeting broke up, with a high feeling of satisfaction at the day's proceedings.

Cr. CASH ACCOUNT. *Dr.*

	£.	s.	d.		£.	s.	d.
Postage	1	8	–	By 306 subscriptions	160	13	–
Omnibus	–	–	6				
Carriage	–	–	6				
Mounting 93 show boards for agents	1	10	–				
Paper and string	–	2	6				
Binding receipts	–	2	6				
Subscription books	–	7	6				
Advertisements	5	10	–				
Travelling expenses in the appointment of agents	3	–	–				
Porterage	–	10	–				
Fifty printed slips	–	3	6				
Thirty etchings	3	–	–				
Mounting 12 with glass for agents	2	8	–				
Stationery	–	10	–				
Box	–	4	6				
One thousand receipts	3	3	–				
Mechanics' Institute and Athenæum, expense of meetings	–	6	–				
Agents' expenses	1	–	–				
Printing	12	–	–				
Three hundred and six prints	80	6	6				
Prizes	45	–	–				
£.	160	13	–	£.	160	13	–

Appendix (H.)

Appendix (H.)

Association, Scotland.

(No. 1.) Directors' Statement.

ASSOCIATION FOR THE PROMOTION OF FINE ARTS IN SCOTLAND.

(No. 1.)

STATEMENT by the Directors of the ASSOCIATION for the PROMOTION of the FINE ARTS in *Scotland*, to be submitted to the Committee of the House of Commons, *in re* Art Unions.

IN the course of the year 1834, the prospectus of the association, containing a general view of its plan and constitution, was published. It was in these words:

"The object of this association is to advance the cause of art in Scotland, by affording additional encouragement to its professors. The means by which so laudable an end is to be attained, are at once simple and satisfactory.

"Although the annual exhibitions of the Scottish Academy have always reflected the greatest credit upon our national artists, on account of the variety and character of the works

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works exhibited, extremely few sales have of late years been effected. This is to be attributed, in a great measure, to the fact, that those persons (and they are now numerous) who have cultivated a taste for the refined enjoyments to be derived from art, are not always able to indulge in the expense of forming a collection for themselves.

"But if no steps be taken by the friends of art to counteract the unfortunate results which must necessarily arise from this dearth of efficient support, it is only too evident that, in the words of the Sixth Report of the Council of the Scottish Academy, 'the artists who now devote themselves with enthusiasm to the production of works of a higher class, will either engage in less precarious walks of their profession, or send the fruits of their skill to more certain marts for their disposal. In either case, the same interest, and consequently the same success, will not attach to the Edinburgh exhibitions, and the progress of a national school of design, worthy of the name, be checked and retarded.'

"Under these circumstances, and with the view of effecting, by mutual co-operation, what might be beyond the reach of individual resources, it is proposed to form an association for the purchase of works of art, based upon such principles, that, without bearing hard upon any single person, or at all interfering with private purchases, it will, from the wideness of its extent, produce a large annual fund, and at the same time give an adequate return in value to its supporters.

"The association proposes for itself the following constitution:—

"1. Every subscriber of one guinea shall be a member of the association for one year, and the subscriber of a larger sum will be entitled to the privilege mentioned in Article 8.

"2. The whole amount of annual subscriptions shall be devoted exclusively, with the single exception of any deduction for necessary expenses, to the purchase of a selection from the works of Scottish artists, exhibited in the annual exhibition of the Scottish Academy.

"3. A general meeting of the Members shall be held annually in May, when a committee of management will be appointed for the ensuing year, each member having an equal vote in the appointment of such committee.

"4. This committee shall consist of 11 gentlemen who are not artists, seven of whom will go out annually.

"5. The committee shall be entrusted with full powers to employ the funds of the association in the purchase of what may appear to them the most deserving works of Scottish art exhibited annually by the Scottish Academy.

"6. The purchase of these works shall take place in the months of March and April, during the period that the exhibition is open to the public, and the first purchase shall be made in March 1835.

"7. Upon the close of the exhibition, the different works purchased for the association shall become, by lots publicly drawn, the property of individual members.

"8. The subscriber of one guinea shall be entitled to one chance; of two guineas to two chances, and so on.

"9. The committee of management shall annually publish a report in the month of May, wherein they shall state the principles that guided them in the selection of the works of art they may have purchased, and enter into such other details as may appear to them proper.

"10. At the general meeting in May, a secretary and treasurer shall be appointed, who shall be *ex officio* members of the committee of management; and whose especial duty it will be to keep correct lists of all the subscribers, to collect their subscriptions, and, under the direction of the committee, to carry into effect every arrangement for furthering the views of the association.

"It is submitted to the friends of art, and to the friends of all the patriotic institutions throughout the country, that, under the above constitution, this association affords to every one a ready method of furthering, to the best of his ability, the improvement of Scottish art, and does not claim support from any one without offering a fair chance of remuneration in return. The happy consequences to be anticipated from an extensive adoption of the scheme are too apparent to be enlarged upon."

At the annual general meeting of May 1836, certain modifications of the above constitution were unanimously agreed to.

1st. The second article of the constitution stood originally thus:—"The whole amount of annual subscriptions shall be devoted exclusively, with the single exception of any deduction for necessary expenses, to the purchase of a selection from the works of Scottish artists, exhibited in the annual exhibition of the Scottish Academy." It was unanimously resolved to alter this article as follows:—"The whole amount of annual subscriptions shall be devoted, after the necessary deduction for expenses, to the purchase of a selection from the works of Scottish artists, exhibited in the annual exhibition of the Scottish Academy, with this single exception, that it shall be in the power of the committee of management, when thought advisable by them, to engrave, for distribution among the subscribers, such works of art as may appear worthy of the distinction, provided always that a sufficient number of purchasers shall have been previously made."

There was thus a certain gain to every member of the association, and a return more than equivalent to the amount of his subscription. The works of art purchased necessarily went into only a few private hands, but the existence of a fine print in the possession of every subscriber, affords satisfactory and widely extended evidence of what the association has done.

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Appendix (H.)

Association, Scotland.

(No. 1.)
Directors' Statement.

done. Besides, few methods could be adopted more likely to achieve the great object of spreading through the country a knowledge and love of art, than the dissemination of an excellent engraving from an excellent picture.

2d. It was agreed, that the number of the committee of management should be increased from 11 to 15, 10 of whom should go out annually.

In the Report of 1835, being the first published by a committee of the association, the following observations occur:

"In freely canvassing the whole merits of this institution, certain objections have, in a few instances, been stated, and it appears desirable that a short notice should be here taken of them.

"1st. It has been said that the association is calculated to give a forced and fictitious encouragement to art, and that, by insuring the sale of many works which would not otherwise have found a market, it will confer reward upon talent too prematurely, and thus create an over-supply of inferior productions. But, in reply, it is submitted, that the amount of positive encouragement which this country is desirous of bestowing upon art, is not to be judged of by the amount of individual purchasers. There are thousands who wish to encourage art to the extent of their means, who cannot afford to become picture collectors. Until the existence of the association, these persons had no opportunity of showing their goodwill towards art, and will now gladly avail themselves of the channel which has been opened, the want of which they had long felt, without knowing how it might be supplied. Nor is it to be dreaded that the funds of the association are likely to be so large, that the efforts of immatured genius will be forced into too speedy a market. The position taken is, that at the annual exhibitions of the Scottish Academy many works are always left unsold upon the walls which ought to have been sold, and that art was consequently repressed for want of due encouragement. If the associatin can procure the sale of some or all of these works, it effects what it aspires to. It was never contemplated that a host of inferior pictures should be purchased, or that rewards should be conferred alike upon all. The high aim of the association is not so much to encourage individual artists, as to promote and advance national art.

"2d. It has been said, that instead of entrusting the selection of the pictures to a committee of management, it would be better to divide the funds into certain sums, and let these sums be awarded by lot among the members, who should be bound to expend them in the purchase of such works as they might themselves fix on. But it is evident that if this plan were adopted, there would be no leading or general principle to guide the selection of works purchased. Each member who held a prize might secure a picture to please his own taste; but when they were all put together, it would be found that, having been chosen without any concert, or with any view to the state of art generally, the selection was somewhat heterogeneous. It is not to be supposed that all the members of a popular association, however strong their desire to promote the interests of art, have equally cultivated their tastes regarding it; whilst, on the other hand, they can have no difficulty in choosing annually from the general body a few members into whose hands they may safely confide their interests, and who, in the purchases they make, will be guided neither by individual partialities or antipathies, but solely by an earnest desire to confer a benefit upon native art, by singling out those works which in their different departments and styles have made the farthest advance towards excellence, and may be considered as examples for younger and more inexperienced artists. This, accordingly, is the plan which has been considered the preferable, which has been adopted by all continental associations of a similar description, including that recently formed at Prague, under the immediate patronage of his Imperial Majesty, and which it is not likely will be speedily altered.

"3d. It has been objected that there is something of the principle of a lottery involved in the constitution of the association, and that the State has, by express enactments, interfered to put a stop to the mischievous tendency of lotteries. The objectionable principle in a State lottery was this, that through its means certain private individuals, acting as lottery contractors, were aggrandized at the expense of the public. Thus, if 100,000 *l.* were expended by the public in lottery tickets, only 70,000 *l.* or 80,000 *l.* were drawn in prizes, so that 20,000 *l.* or 30,000 *l.* was taken out of the pockets of the public, and transferred into that of the lottery contractors. By the constitution of the association, on the other hand, whatever the sum expended may be, full value is received for it in the shape of works of art, and lots are resorted to only for the sake of ascertaining to which of the members these works of art shall belong. In a State lottery, in short, the value of the prizes did not nearly amount to the value of the tickets purchased; but, in the association, if there are 1,000 tickets, so there are 1,000 *l.* worth of goods for distribution. In many cases it is impossible to avoid having recourse to the drawing of lots, such as in the balloting for jurymen and for the militia; and it surely will hardly be maintained, that because a selection is in these instances made by chance, there is anything improper in such a principle.

"The true objection to lotteries is, that they stimulate the worst passions; that they check the exertions of honest industry, by encouraging the hope that wealth may be acquired without labour, and that they destroy contentment, by suggesting how easily all hardships and privations might be for ever surmounted by the success of a single venture. Thus, for one instance in which they impart wealth, there are hundreds in which they diminish the probability of competence; and thus they tend to produce that uncertainty, prodigality, and envy, and those sudden alternations of poverty and wealth, which it is the object of good government to prevent or diminish. Lotteries, therefore, are evils, not because they are decided by lot, but because they engender bad feelings, and lead to bad conduct. If any one is unable

to

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to see the difference between such ruinous gambling and the division by lot of a joint property, which cannot in any other way be fairly divided among its joint proprietors, he must be allowed to adhere to the objection that the association is a lottery."

The judicious and patriotic intentions of the projectors of the association have been all along strictly kept in view, and in working them out, the full measure of benefit has followed which was anticipated.

In the Report for the year 1836, it is announced by the committee of management, that, "Not only has a handsome sum been laid out upon works of art through the medium of the association, but a fresh impetus has, through its means, been given to private purchases. It is understood that the average amount of sales, for some years back, effected at the annual exhibitions of the Scottish Academy, has not exceeded 300*l.*, whilst this year considerably upwards of 1,200*l.* was expended; a change for the better, in which there is no friend of art who will not heartily rejoice."

In the Report for 1837, it is stated, "the Scottish Academy already announce that brighter days have dawned upon art and its professors, and that, in the exhibition-rooms, the sales of works of art have more than kept pace with the increase in the number of visitors, having in amount exceeded those of 1835 by 400*l.*, and having been nearly 600*l.* more than those of any previous year."

In the last Report published by the directors, viz. for the year 1843, it is said,

"A period of nine years has elapsed since the Association for the Promotion of the Fine Arts in Scotland was instituted, and it has been the agreeable duty of the various committees of management, successively appointed during that time, annually to report to the members the continued usefulness and prosperity of the association.

"It is a fact which ought never to be forgotten by every friend to the progress of art, that, previous to the commencement of this institution, there was little or no encouragement given to the professors of painting, sculpture, and engraving in Scotland; that the country, not possessing the means of purchasing, took little or no interest in works of taste, and that a long dormancy of spirit and unconcern had existed, which scared the young, however ardent, from a pursuit in which the objects aimed at, even when reached, were regarded with indifference, and which forced upon the mind of the most experienced artist the conviction that he was contending with an apathy on the part of the public which it was out of his power to overcome. The immediate and eminent success which attended the association, as soon as its constitution and objects became known, dispelled many uneasy doubts, and proved that it was the absence of opportunity alone which had hitherto prevented the people of Scotland from manifesting a proper appreciation of the value of works of art, and that, as soon as they found it to be in their power to do collectively what they had not the means of doing individually, they cordially united together for the advancement of so excellent an object. A large annual fund, exclusively devoted to the purchase of paintings and sculpture, and to the dissemination of engravings, was speedily realized, which in the course of nine years has amounted to no less than 36,900*l.** During the same period, 771 paintings, 40 pieces of sculpture, and about 30,000 impressions from engraved plates, have been distributed among the members of the association, and reports and circulars containing interesting information upon subjects connected with the fine arts have been circulated over the country, and in England, Ireland, and the colonies, to the extent of more than 100,000 copies.

"The impression which this great encouragement has produced on the minds of the members of the Royal Scottish Academy may be judged of from the fact, that whereas, in the report of the council of that body for the year 1833, (the year immediately preceding the formation of the association,) the indifference manifested by the public towards their exhibitions is deplored in strong language, they have publicly acknowledged this year, that "Whatever has been the complaint formerly, we have ground to hope that a new era is receiving its date; genius is countenanced, and emulation will follow.'

"Another feature connected with the success of this national undertaking, has been the appearance of a large and increasing number of competitors and imitators. In London there are now four or five associations or art unions; throughout England eight or ten; in Scotland three, and in Ireland two. One or two of those in London, it is feared, may be considered as disguised commercial speculations, set on foot for individual aggrandizement, and it was owing to the shape under which they found it convenient to appear, that a question with regard to their legality came to be canvassed during the course of the present year. But in order to prevent the possibility of any misconception in this matter from affecting the interests of the association, the committee directed the following announcement to be made public:—

"Edinburgh, 18 March 1843.

"The committee of management of the Association for the Promotion of the Fine Arts in Scotland, having been informed that an opinion said to have been obtained from Serjeant Talfourd, has appeared in the public newspapers, to the effect that the 'Art Union of London,' and certain other English art unions are illegal, and a violation of the statutes 12 Geo. 2, cap. 28, and 42 Geo. 3, cap. 119, take the earliest opportunity of stating their conviction, that this opinion is in no way applicable to the association with which the committee are connected.

"The

* *See* Appendix (No. 2).

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Appendix (H.)

Association, Scotland.

(No. 1.) Directors' Statement.

"The committee are advised, and feel perfectly satisfied, there is no part of the constitution of the association which gives it the character of a lottery in the statutory or ordinary sense of the word; and farther, that the committee are right in this conviction, appears to be sufficiently testified by the fact, that almost all the supreme judges of Scotland, and the first law officers of the Crown, have been and are members; and that, in several instances, some of the most distinguished of these persons have presided on the occasion of the annual distribution of the works of art, purchased out of the common fund.

"If any farther authority were wanted to show that the association infringes neither the spirit nor the letter of the law, it is to be found in a recent report by a Committee of the House of Commons on Arts and Manufactures, in which, after alluding to such bodies, the following commendatory passage occurs:—'These associations for the purchase of pictures to be distributed by lot, form one of the many instances in the present age of the advantage of combination; the smallness of the contribution required brings together a large mass of subscribers, many of whom, without such a system of association, would never have become patrons of the arts.' It is not to be imagined that praise would have come from such a quarter of what was in the remotest degree illegal.

"It was, perhaps, unnecessary for the committee to notice thus publicly an imputation which, so far as they know, has never been seriously entertained by any one in Scotland; but they were unwilling that even a momentary suspicion of illegality should be allowed to attach to an institution which has been fostered by the purest feelings of patriotism, which has already done so much for the arts of this country; and which, if it proceeds as it has begun, is likely to give a permanent elevation to the national character in a department of intellect hitherto too little cultivated among us."

After this announcement no difficulty was experienced in collecting the subscriptions. The annual general meeting was held as usual in May 1843, and nothing farther was heard about the matter, till, in the course of the month of April 1844, the committee were informed that a communication from the Lords of Her Majesty's Treasury had been addressed to the secretaries of the Art Union of London, intimating that their Lordships had been advised that that institution was illegal.

Upon the receipt of this information the committee lost no time in again carefully and anxiously examining the constitution of the association in reference to statutory enactments and to the common law of Scotland, and in addressing, through Sir George Clerk, a memorial to the Lords of the Treasury upon the subject.

To this memorial, the directors have not yet received an answer, and they have, in the meantime, postponed the annual general meeting of the association.

The exhibition by the Royal Scottish Academy, from which the selection of works of art is made, having been opened in February, there had been purchased by the committee, for distribution among the members of the association, a large amount of paintings previous to the month of April; and in conformity with powers given to the committee for the purpose of securing the delivery of the engravings provided for the members within the annual period of their subscriptions, contracts had been entered into with engravers to a serious extent.

By appointment of the committee of management,

(signed) *J. A. Bell*, Secretary and Treasurer.

APPENDIX.

(No. 1.)—COPY MEMORIAL to Sir *George Clerk*.

Sir,

I HAVE the honour, by direction of the managers of the Association for the Promotion of the Fine Arts in Scotland, to acquaint you, for the information of the Lords of Her Majesty's Treasury, that their attention having been called to the communication recently made with so much kindness and consideration by their Lordships to the Art Union of London, intimating that the object of its proceedings being contrary to law, exposed it to the hazard of incurring several statutory penalties, the managers of the association in Scotland deem it incumbent upon them, both from respect to their Lordships, and their own duty to the great body of persons whose interests they are required to protect, to bring under the notice of the Lords Commissioners the nature of their constitution, in the earnest hope of being favoured with the opinion which is entertained of the legality of their institution.

From the printed document which I take the liberty to enclose, their Lordships will find that the association consists of an unlimited number of individuals, who contribute their money for two purposes, viz., with the funds belonging to them in joint copartnery; 1st. To acquire a certain number of the works of living artists of Scotland; and, 2dly, When thought advisable, to procure and distribute engravings of some of these works of art among the several members of the copartnery.

Both of these purposes, it is submitted, are perfectly legal, the latter being, of course, accomplished by the mere distribution of the engravings; but the former purpose, from its very nature, requiring a different machinery.

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The pictures purchased, from the moment of their acquisition, become the property of the whole contributors, jointly and severally. In this property the whole body of contributors have a special, separate, individual, and exclusive interest. No one else has in it any interest or right whatever. But it is obvious that the whole of a numerous body, such as the association, cannot each possess the common property; therefore it forms a fundamental rule of the association that the members shall annually, by casting lots, determine which of them shall individually possess those articles acquired with their common funds, in which all are jointly and severally interested.

This condition of the association the managers were originally advised to be perfectly legal by the common as well as the known and recognised statute law of Scotland, by neither of which the partners of a joint-stock company, or any copartnery, have ever been prohibited, as far as is known, from distributing their joint property among each other, by ballot or otherwise, if they should think fit.

Accordingly, it is matter of legal notoriety, that in some cases where the rights of common proprietors could only be extricated and settled in that arbitrary manner, or not at all, dice have been thrown by the counsel for the parties, before the supreme judges of the land sitting in judgment, and the result made the foundation of a judicial decree.

There can be no doubt, it is thought, that if three individuals subscribe their money with the view of purchasing pictures and engravings for their joint behoof, that would, in point of fact, and in contemplation of law, form a joint-stock company, of which the partners would not less enjoy the privileges than incur the liabilities of such societies and copartneries. The principles which regulate these copartneries cannot surely be affected by the number of the partners; and the mere circumstance of the association in Scotland consisting of many thousand partners, instead of three or any smaller number, does not of itself modify or in any way operate for or against the right understood to belong to every mercantile and other copartnery, of distributing by ballot or otherwise the mutual property, in which no other individual whatever has any concern. An association constituted for the formation of a picture gallery, where the works of art should be the common property of all subscribers, which had no purpose originally of dividing its property, might, if circumstances rendered it expedient to dissolve the copartnery at the end of five or ten years, with undoubted legality, it is conceived, distribute and allocate the common property among the individual partners, with their consent, by casting lots or throwing dice. And it is difficult to discern the difference between this proceeding and the proceedings of a copartnery, of which it is a fundamental condition that its common property shall be distributed annually among the partners.

The managers are most anxious to keep steadily before the view of their Lordships the precise constitution of their association. On that constitution they stand, being humbly but confidently of opinion that their Lordships, having maturely considered it, will not see anything in it repugnant to the law of the land. Other associations may, from the constitutions they have adopted, be illegal and obnoxious to statutory penalties, but as the association in Scotland is altogether independent of these institutions in all its transactions, so it is desirous that the merits of its constitution should be tried on their own grounds.

Besides, the managers feel that they should not be justified to their constituents were they not to bring under their Lordships' observation that as to the very statutes under which associations, even similar to their own, may be in England or elsewhere liable in penalties, an association having its residence and proceedings within Scotland is placed in a situation extremely different.

1st. Because it is submitted to be clear in law, that the two first statutes (8 Geo. 1, c. 2, and 12 Geo. 2, c. 28) by which lotteries, technically so called, were first declared illegal in England, neither do extend nor have been held to extend to Scotland. The whole proceedings of both of them are in their terms inapplicable to Scotland, all the proceedings under which these provisions may be enforced, being strictly confined to the judicial forms recognized and established by the laws of England, and quite inextricable in the Courts of Judicature in Scotland.

2dly. Because, putting aside these two statutes as altogether inapplicable to Scotland, it is necessary, in considering the only other enactment relating to the same matter (6 & 7 Will. 4, c. 66) to bear in mind, that being one of a penal nature, it is to be most literally and strictly interpreted. Nothing is to be inferred. Its words must be taken, not even in their ordinary sense, but in the very strictest meaning they can be made to bear. This legal principle of the interpretation of penal statutes neither has been nor can be questioned. Your Lordships are therefore humbly requested to recollect that this association being, in point of fact and in contemplation of law, a copartnery or joint-stock company, possessed of property in which all the partners have a joint and separate interest, the only proceedings which can be said to be touched by the statute are, that the copartners, having no better means of dividing among themselves, not among others, their common property, have

1. Advertised that they will do so by lot; and after this advertisement of their intentions, have

2. Actually carried them into execution.

Are the words of the statute applicable to such a case, according to the legal construction which they must receive?

The statute is entitled "An Act to prevent the advertising of Foreign and other Illegal Lotteries."

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Appendix (H.)

Association, Scotland.

No. 1. Directors' Statement.

Lotteries." The advertising of the lottery is the statutory offence. In the case formerly supposed, where an association, having no original purpose of dividing its common property, is led at the end of ten years to dissolve the copartnery, and distribute its possessions among its own members, this Act never could apply; and the managers are at a loss to see in what way the association in Scotland can be brought under the pains of this penal statute, merely by the circumstance of their announcing from the commencement of the copartnery that its common property will be distributed among the partners at the close of each year.

1. The statute provides, that any advertisement relating to the drawing of a foreign lottery is illegal; this certainly does not apply to the present case.

2. Any advertisement "relating to the drawing, or intended drawing, of any lottery or lotteries, not authorized by some Act or Acts of Parliament," is declared to be illegal, and the parties publishing it, or causing it to be published, are subjected to a penalty. Now, if it be held that the only interpretation which the term "lottery" admits of, is one which renders it applicable to the case of every advertisement, announcing a division of common property among copartners by lot, then, no doubt, the proceedings of the association in Scotland must be held as falling under the operation of the statute. So likewise must every proceeding, having for its object to advertise a division of company stock by ballot or lot.

This, in Scotland at all events, will be a most startling proposition, attended by most hazardous consequences to men in all relations of life. It is not, however, apprehended that this will or can be construed as the meaning of the Act, in the case of ordinary mercantile companies; and there seems nearly an insurmountable difficulty in discovering a distinction between them and this association.

But this construction is not required for the success of the views of the association. It is enough for them that the terms of the statute will or can admit of another, and less severe interpretation. And as the term "lottery" never was in common parlance, as far as the managers are advised, applied to the case of dividing common property by lot among copartners, it never can, in the interpretation of a penal statute, be held to apply to the proceedings of their constituents.

3. The Act prohibits advertisements of the sale of tickets or chances in any "such lotteries." This prohibition is obviously liable to the same observations which have just been made. The reference to "such" lotteries brings back the argument to the original proposition, that the terms are entirely inapplicable in common language, as well as in strict legal construction, to the case of a division by lot of common property among the joint copartners to whom it belongs.

4. And finally, the statute is defective in a most essential and most vital particular, in so far at least as Scotland is concerned; and, therefore, even if comprehending such cases as that under consideration, would be inoperative by the law of this country. By the common law of Scotland, *qui tam* actions or informations are utterly unknown. Without a special and individual interest, or except where it has been provided that penalties may and shall be recovered by a common informer, no one can sue for or recover penalties, such as those imposed by the statute in question; but here there is no party who can have a special or particular interest to give him, as an individual, right of action, while no title to pursue is, *eo nomine*, conferred on a common informer. The probable intention of the statute avails nothing. In the construction of a penal statute, inference and supposition are excluded. Everything must be plain, direct, and free from ambiguity. Therefore, as the penalties are made recoverable only in the Court of Session, where the forms and rules of the common law must be observed, it is humbly submitted that even if the statute were held to apply to the case of this association, it must be totally inoperative in that part of the United Kingdom where this copartnery exists.

It may, indeed, be maintained, that the power of prosecution would still remain in the Lord Advocate of Scotland; but it is not so, for by the provision of the Act declaring that the penalty recovered shall be divided between the Crown and the party pursuing in the action, the right of prosecution generally held to reside in that public officer, to enforce obedience to penal statutes, is by law and practice as effectually excluded, as if terms to that effect had been actually employed.

I have, &c.

(signed) *Stair*, P.

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Appendix (H.)

Association, Scotland.

(No. 1.) Directors' Statement.

(No. 2.)—STATE showing the Amount of the Annual Subscriptions and Expenditure of the ASSOCIATION FOR PROMOTION OF THE FINE ARTS IN SCOTLAND from the year 1834–35 to 1842-43 inclusive.

	Expended on Works of Art.	Expended on Engravings.	Expenses and Balance in Bank.	Total Annual Subscription.
	£.	£.	£.	£.
1st Year, 1834–35 - -	630	- - -	98	728
2d — 1835–36 - -	868	250	152	1,270
3d — 1836–37 - -	1,540	300	232	2,072
4th — 1837–38 - -	2,300	500	448	3,248
5th — 1838–39 - -	2,898	998	774	4,670
6th — 1839–40 - -	4,163	1,050	1,183	6,306
7th — 1840–41 - -	4,765	1,400	602	6,767
8th — 1841–42 - -	4,581	1,430	579	6,590
9th — 1842–43 - -	3,247	1,170	761	5,178
Total - - £.	24,992	7,098	4,829	36,919

(No. 3.)—List of the Committees of the Association:

1834–5.

Hon. Lord Meadowbank.
Right Hon. Sir George Warrander, Bt.
Sir Thomas Dick Lauder, Bart.
Andrew Skene, Esq. Advocate.
Professor Wilson.
Archibald M'Lellan, Esq. Glasgow.
Rev. Mr. Terrot.
Dr. Memes, Ayr.
George Moir, Esq. Advocate.
D. R. Hay, Esq. House-painter.

Henry Glassford Bell, Esq. Advocate, *Secretary* and *Treasurer*.

Chairman of Annual General Meeting, Lord Meadowbank.

1835–6.

Hon. Lord Meadowbank.
Hon. Lord Cockburn.
The Dean of the Faculty of Advocates (now the Lord Justice-Clerk Hope).
Rev. Richard Q. Shannon.
Robert Bell, Esq. Advocate.
Thomas Allan, Esq. Banker.
George Moir, Esq. Advocate.
E. D. Sandford, Esq. Advocate.
A. Monro Binning, Esq. W. S.

D. R. Hay, Esq. *Treasurer*. Henry Glassford Bell, Esq. Advocate, *Secretary*.

Chairman of Annual General Meeting, Lord Meadowbank.

1836–7.

Hon. Lord Jeffrey.
Hon. Lord Cockburn.
W. Burn Callander, of Prestonhall.
J. M'Pherson Grant, Esq. younger, of Ballindalloch.
Peter Forbes, Esq. Wine-merchant.
Alexander Wood, Esq. Advocate (now Lord Wood).
Rev. Richard Q. Shannon.
Alexander Allan, Esq. Advocate.
George Patton, Esq. Advocate.
William Forbes, Esq. Advocate.
Alexander Monro Binning, Esq. W. S.
Allan Maconochie, Esq. Advocate.
Henry Glassford Bell, Esq. Advocate.

Sir J. Stuart Forbes, Bart. *Treasurer*. David Rhind, Esq. Architect, *Secretary*.

Chairman of Annual General Meeting, Lord Jeffrey.

1837–8.

The Right Hon. Lord Viscount Melville.
The Hon. Lord Jeffrey.
Sir James Stuart, Bart.
W. Burn Callander, Esq. of Prestonhall.
The Rev. C. H. Terrot.
George Patton, Esq. Advocate.
Professor Wilson.
Robert Cadell, Esq. Bookseller.
Professor Moir.
D. R. Hay, Esq. House-painter.
George Dundas, Esq. Advocate.
Dr. Maclaggan.
Mark Napier, Esq. Advocate.

Sir J. Stuart Forbes, Bart. *Treasurer*. David Rhind, Esq. Architect, *Secretary*.

Chairman of Annual General Meeting, Lord Meadowbank.

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Appendix (H.)

Association, Scotland.

(No. 1.) Directors' Statement.

1838–9.

The Right Hon. the Earl of Rosebery.	Robert Cadell, Esq.
The Hon. Lord Meadowbank.	A. Binning Monro, Esq., W. S.
Sir James Stuart, Bart.	Dr. Maclaggan.
Sir Charles Bell.	J. T. Gibson-Craig, Esq. W. S.
Professor Wilson.	D. Rhind, Esq. Architect.
Alexander Allan, Esq. Advocate.	Archibald M'Lellan, Esq.
The Rev. E. B. Ramsay.	

Sir J. Stuart Forbes, Bart. *Treasurer.* H. Glassford Bell, Esq. Advocate, *Secretary.*

Chairman of Annual General Meeting, Right Hon. Lord Justice-Clerk Boyle.

1839–40.

The Hon. Lord Meadowbank.	J. Maitland Hog, Esq. of Newliston.
The Hon Lord Jeffrey.	Robert Graham, Esq. of Redgorton.
Sir Archibald Campbell, of Succoth, Bt.	David Rhind, Esq. Architect.
Professor Trail.	George Patton, Esq. Advocate.
Professor Monro.	James Tytler, Esq. of Woodhouselee.
Professor Moir.	Henry Glassford Bell, Esq. Advocate.
Alexander Allan, Esq. Advocate.	

Sir J. S. Forbes, Bart. *Treasurer.* J. A. Bell, Esq. Architect, *Secretary.*

Chairman of Annual General Meeting, Right. Hon. Sir G. Warrander, Bart.

1840–41.

The Hon. Lord Cockburn.	Professor Moir.
Sir John M'Neill, G.C.B.	Patrick Robertson, Esq. Advocate (now Lord Robertson).
Sir James Stuart, Bart.	James Tytler, Esq. of Woodhouselee.
Sir George M'Pherson Grant, Bart.	Robert Bell, Esq. Advocate.
W. Burn Callander, Esq. of Prestonhall.	George Dundas, Esq. Advocate.
Professor Wilson.	Edward Piper, Esq.
Robert Graham, Esq. of Redgorton.	

Sir John S. Forbes, Bart. *Treasurer.* J. A. Bell, Esq. Architect, *Secretary.*

Chairman of Annual General Meeting, Lord Jeffrey.

1841–2.

The Hon. Lord Jeffrey.	William Murray, Esq. of Henderland.
Right Hon. Sir George Warrender, Bt.	Robert Bell, Esq. Advocate.
Sir George M'Pherson Grant, Bart.	J. T. Gibson-Craig, Esq. W. S.
Sir Gilbert Stirling, Bart.	George Dundas, Esq. Advocate.
Right Rev. Bishop Terrot.	Arthur Forbes, Esq. W. S.
Professor Wilson.	Mark Napier, Esq. Advocate.

Sir W. Forbes, J. Hunter & Co. *Bankers.* J. A. Bell, Esq. Architect, *Secretary.*

Chairman of Annual General Meeting, Andrew Rutherford, Esq. M.P.

1842–3.

The Right Hon. the Earl of Stair.	Right Hon. Sir George Warrander, Bt.
The Hon. Lord Meadowbank.	Professor Wilson.
The Hon. and Rev. Grantham Yorke.	Thomas Maitland, Esq. Advocate.
William Murray, Esq. of Henderland.	David Maclaggan, Esq. M.D.
Professor Traill.	J. T. Gordon, Esq. Advocate.
Mark Napier, Esq. Advocate.	

J. A. Bell, Esq. Architect, *Secretary* and *Treasurer.*

Sir W. Forbes, J. Hunter & Co. *Bankers.*

Chairman of Annual General Meeting, Professor Wilson.

1843–4.

The Right Hon. the Earl of Stair.	George Moir, Esq. Advocate.
The Hon. Lord Meadowbank.	Alexander Allan, Esq. Advocate.
The Hon. Lord Jeffrey.	Professor Monro.
Sir John M'Neill, G.C.B.	J. T. Gordon, Esq. Advocate.
Professor Wilson.	Dr. Maclaggan.
Thomas Maitland, Esq. of Dundrennan.	Macduff Rhind, Esq. Advocate.
Professor Traill.	Professor Spalding.

J. A. Bell, Esq. Architect, *Secretary* and *Treasurer.*

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Appendix (H.)

Association, Scotland.

No. 2. List of Engravings, &c.

(No. 2.)

LIST of Engravings distributed among the Members of the Association for the Promotion of the Fine Arts in Scotland.

1. "The Taking Down from the Cross." Mezzotint, by Robert Moore Hodgett, after David Scott, R.S.A.

2. "The Strayed Children." Mezzotint, by Lupton, after William Bonner.

3. "The Examination of Shakspeare." Line engraving on copper, by Graves, after George Harvey, R.S.A.

4. "Loch-an-Eilan." Line engraving on steel, by Miller, after Horatio Macculloch, R.S.A.

5. "A Castaway." Line engraving on steel, by Graves, after George Harvey, R.S.A.

6. "An Incident in the Life of Robert the Bruce." Line engraving on steel, by Burnet, after Sir William Allan, P.R.S.A.

7. "The Moment of Victory." Line engraving on steel, by Rolls, after Alexander Fraser.

8. "Italian Goatherds entertaining a Brother of the Santissima Trinita." Line engraving on steel, by Miller, after Robert Scott Lander, R.S.A.

9. "The Glen Maiden." Line engraving on steel, by Stocks, after Robert Scott Lander, R.S.A.

10. "Ruth." Line engraving on copper, by Stocks, after Robert Scott Lander, R.S.A.

Appendix (I.)

Appendix (I.)

Art Union of Scotland.

ART UNION OF SCOTLAND.

STATEMENT of Proceedings of Art Union of Scotland, for the Years 1837 to 1844.

In what Year.	Number of Subscribers.	Sum Collected from Subscribers, at 21 *s.* per Share.	Expended on Works of Artists resident in Scotland.	Expended on Works of other Artists.	Sum divided into Prizes by Art Union of Scotland.	Sum added by Prize-holders.	Total Sum expended on Works of Art.	Sum Expended on engraving Plate for Subscribers.	Number of Prints Issued.
		£. *s.* *d.*	£. *s.* *d.*	£. *s.* *d.*	£. *s.* *d.*	£. *s.* *d.*	£. *s.* *d.*	£. *s.* *d.*	upwards of
1837, 1838 -	340	357 - -	352 - -	- - -	281 - -	71 - -	352 - -	- - -	340
1838, 1839 -	811	851 11 -	635 15 6	33 9 6	548 - -	121 5 -	669 5 -	60 - -	811
1839, 1840 -	1,011	1,061 11 -	610 19 -	162 9 -	640 - -	133 8 -	773 8 -	84 - -	1,011
1840, 1841 -	1,228	1,289 8 -	651 8 -	89 15 -	690 - -	51 3 -	741 3 -	157 10 -	1,228
1841, 1842 -	1,290	1,354 10 -	697 1 -	123 13 -	780 - -	40 14 -	820 14 -	200 - -	1,290
1842, 1843 -	1,371	1,439 11 -	730 12 -	82 - -	730 - -	82 12 -	812 12 -	250 - -	1,371
1843, 1844 -	1,149	1,206 9 -	485 - -	76 10 -	541 - -	20 10 -	561 10 -	210 - -	1,149
	7,200	7,560 - -	4,182 15 6	547 16 6	4,210 - -	520 12 -	4,730 12 -	961 10 -	7,200

In the above statement are the number and annual amount of subscriptions, together with the sum divided from the funds of the Art Union of Scotland, the amount added by prizeholders, and how expended; also, sum paid for engraving plate for the subscribers, during the period the association has been in operation, the residue of the funds being expended in printing plates for the members, and liquidating the other expenditure of the Art Union of Scotland.

(signed) *John Mundell*, Secretary.

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Appendix (K.)

Royal Irish Art Union.

(No. 1.)
Prospectus.

Appendix (K.)

ROYAL IRISH ART UNION.

(No. 1.)

ROYAL IRISH ART UNION, or the Society for the Encouragement of Fine Arts in Ireland, by the Purchase and Diffusion of the Works of Living Artists.

A PRELIMINARY meeting, for the formation and arrangement of this society, was held in Merrion-square, Dublin, on Monday, the 8th of April 1839. The Most Noble the Marquis of Ormonde in the chair.

Stewart Blacker, Esq., honorary secretary, read the following Prospectus:

The neglect of the fine arts in Ireland has been of late years as much a matter of remark to the general observer, as it has been the subject of regret to those who have taken a peculiar interest in their progress, or felt an anxiety for their advancement.

For effects so obvious, causes numerous and sometimes contradictory have been assigned. It is not the intention of this meeting to investigate these. Its object being, not an inquiry into or condemnation of former proceedings, but the suggestion of a remedy for the future.

It is proposed that a society be immediately established, to be called "The Royal Irish Art Union, or the Society for the Encouragement of the Fine Arts in Ireland, by the Purchase and Diffusion of the Works of Living Artists," to consist of members subscribing at least 1*l.* per annum each.

The funds thus arising, after the necessary deductions for current expenses, to be laid out by a competent committee in the purchase of prize works by living artists, exhibited in Ireland, which are to be disposed of by lot among the subscribers.

Thus, at a trifling expense, every member, besides a fair chance of becoming possessed of some valuable work of merit, will have the accompanying gratification not only of encouraging industry, but of giving an impetus to originality and genius—"a consummation most devoutly to be wished" in this country, where what little patronage at present given to the arts is almost entirely confined to portraits and busts, and that often dealt out more with a view to engage the cheapest contractor, than to employ the artist of real talent.

The above plan, which recommends itself so strongly by its simplicity, has the additional advantage of having been already repeatedly tried, and its efficiency fully proved.

Similar institutions, with large annual funds at their command, are at this moment in active operation in most of the leading cities and towns on the Continent, as well as in England and Scotland.

The results have been most satisfactory, not only in the encouragement thus given to individual industry and genius, but, what is of equal if not of greater importance, the diffusion and cultivation of a higher and more correct taste in the public themselves; for while it is questionable whether larger sums if expended by an individual would improve his own taste, it is very certain that not attracting further attention to their merits, it would confer but a temporary benefit on the objects of his capricious patronage. On the contrary, the principal recommendation of the plan now proposed consists in interesting "the many," and thus, by perpetuating a demand, encouraging a suitable supply. Its own patronage being a very secondary matter to the grand object in view, of drawing the attention of a large community to the due discrimination and appreciation of merit; and thus, by providing a more permanent market, opening a wider channel for the display and reward of real talent and genius.

Professor Waagen, the Curator of the Royal Museum at Berlin, thus admirably describes the origin, objects, and the beneficial effects of such societies on the Continent, in his Evidence before the Select Committee of the House of Commons on Arts and Principles of Design. He says, in reply to question 97, "It is one of the objects of the German Institution of Art, called Kunst-Verein, to assist less wealthy individuals in attaining possession of paintings and sculpture. In order, therefore, to admit the greater number of members, the annual subscription should be moderate, which even in London might be 2*l.* Out of the amount received by this means paintings and sculpture are bought by a committee elected by the members from among their number by ballot, and then distributed to the members by a lottery. Of what advantage would be such a Verein may be shown by the example of those which were established in Berlin by a number of individuals about 10 years ago, under the patronage of the king, and the presidency of the minister Humboldt, which have had such success, that with the annual subscription of 15*s.*, the annual income is now 1,200*l.*, by which means several meritorious artists find employment, and good works of art are spread over the country; and this Verein has given so much satisfaction, that since then eight others on a smaller scale have been established in the provinces of Prussia. Further, in Bavaria, Saxony, Wurtemburgh, and Hanover, similar institutions have since arisen, by which a feeling for, and interest in, the arts have been extended in an extraordinary degree in Germany."

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Appendix (K.)

Royal Irish Art Union.

(No. 1.) Prospectus.

The Select Committee, in their Report on Evidence, allude to the subject of these institutions in these words: "Among exhibitions connected with the encouragement of Art, their attention has been called to the institutions established in Germany under the name of 'Kunst-Verein,' and now becoming prevalent in this country. These associations for the purchase of pictures to be distributed by lot, form one of the many instances in the present age of the advantages of combination. The smallness of the contributions required brings together a large mass of subscribers, many of whom, without such a system of association, would never have been patrons of the Arts."

In further illustration of the advantages of the system, it may be mentioned that the first year of the formation of such a society in Edinburgh, a sum of 700*l.* was subscribed and expended in the purchase of pictures, and thereby a further great benefit was gained in the stimulus given to private patronage, so that the produce of works sold was four times the amount of any preceding year. This institution has progressed so admirably, that in the present, the fourth year of its existence, upwards of 3,000*l.* has been subscribed; some portion of which has been expended in engraving, in the best manner, the ablest productions of their schools, every member being entitled to an impression; so that in fact there are prizes for all and no blanks. And it is particularly remarkable and gratifying, that considerable as is the increase of the subscriptions above mentioned in so short a time, private patronage has fully kept pace with it in the same proportion.

When such societies have been found necessary, and have proved so beneficial in other countries, the establishment of one in this country becomes a matter of paramount interest; there is here a two-fold object to be attained, the encouragement of native talent, and the embellishment of our Annual Exhibitions by an influx of works of original talent, which can only be expected where there is a market to be found. Wherever the subject has been mentioned, it has met with the greatest interest and attention; and although but privately canvassed, upwards of 200 most influential persons have enrolled themselves as subscribers. With so auspicious a commencement, it is confidently hoped that the success of the society now established will prove worthy alike of the great object in view, and of the second city in the empire.

Moved by Lord Viscount Massareene, seconded by C. M. St. George, Esq.,—Resolved, That the following general rules and regulations, for the guidance and government of this institution, be laid before the first general meeting of the members of this society, for their approval:—

General Rules and Regulations.

1. The society is instituted for the encouragement of the fine arts by the purchase of the works of living artists exhibited in Ireland.
2. Every subscriber of 1 *l.* shall be a member.
3. The funds of the society, after paying the expenses of management, shall be applied to the purchase of original works, the genuine production and property of artists themselves; such works to be afterwards disposed of by lot amongst the subscribers, at a general meeting. Each subscriber to be entitled to one chance for every 1 *l.* subscribed.
4. All subscriptions shall be considered due on the 1st of January in each year, and no subscriber shall be entitled to any privilege whilst his subscription is unpaid.
5. The selection of the works for purchase, and the general management of the affairs of the society, shall be conducted by a committee of 21 subscribers, not being artists by profession, to include two trustees, in whose names the funds of the society shall be placed, and a secretary. Seven at least to form a quorum for selection, and three for the management of general business.
6. All payments shall be made by checks, signed by two members of the committee, one of whom shall be a trustee; such check to be countersigned by the secretary.
7. The committee shall be empowered to make bye-laws in conformity with those general rules. Such laws to be submitted to the next annual general meeting, and decided upon or annulled by the majority of members present.

Moved by Isaac Weld, Esq., Honorary Secretary of the Royal Dublin Society, seconded by Alexander Carroll, Esq.,—Resolved, That the following noblemen and gentlemen, selected from our list of subscribers, from those here present, and those suggested by them, be requested, and are hereby appointed, to act as a provisional committee, until the first general meeting, with powers to add to their numbers, to procure subscribers, receive subscriptions, and manage the general business of the society.

Provisional Committee of Management.

The Marquis of Ormonde.
The Earl of Charlemont.
William Tighe, Esq., of Woodstock.
Isaac Weld, Esq., Ravenswell, Bray.
J. B. West, Esq., Q.C., Stephen's-green.
Right Hon. the Lord Bishop of Meath.
Major Sirr, Dublin Castle.
Henry Kemmis, Esq., Q. C., Merrion-square.
Viscount Massareene.
Thos. R. Needham, Edmondsbury, Lucan.
Charles Fox, Esq., Rutland-square.
Hon. and Rev. Dean Maude.
C. M. St. George, Esq., Merrion-square.
Alex. Carroll, Esq., Mountjoy-square.
Joseph Stock, L.L. D., M. P., Temple-street.
George Cash, Esq., Rutland-square.
Sir T. Staples, Bart., Merrion-square.
J. D. Farrer, Esq., Brockley Park.
Chidley Coote, Esq., Huntington.
Maxwell Blacker, Esq., Q. C. Merrion-sq.
George Carr, Esq., Mountjoy-square.
Chas. W. Hamilton, Esq., Dominick-street.
Hon. R. E. Plunkett, Dunsany.
Thomas Hutton, Esq., Summer-hill.

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Appendix (K.)

Royal Irish Art Union.

(No. 1.) Prospectus.

Dr. Evory Kennedy.
Acheson Lyle, Esq., s. r., Gardiner's place.
Lieut.-Col. Pratt.
Frederick Lyndesay, Esq., Mountjoy-sq.
Arthur Hume, Esq., Kildare-street.
Isaac D'Olier, Esq.
Benjamin Geale, Esq., Ely-place.
J. R. Cooke, Esq., Blessington-street.
Chichester Bolton, Esq., Temple-street.
Sir Compton Domville, Bart., Santry.
William C. Colville, Esq., Clontarf.
John Sweetman, Esq.
Rev. John Connell, Royal Hospital.
The Earl of Meath, Kilruddery.
Right Hon. Lord Bishop of Clogher.
Edward Fitzgerald, Esq., Fitzwilliam-st.
Maxwell Hamilton, Esq., Sackville-street.
Arthur Guinness, Esq.
Rev. Thomas Goff.
The Earl of Roden.
The Earl of Leitrim.
Sir Robert Shaw, Bart., Bushy Park.
Robert Latouche, Esq.
George Putland, Esq., Lower Mount-street.
George Evans, Esq., m. p., Portrane.
Thos. Wallace, Esq., q. c., Stephen's-green.
J. W. Bell, Esq., q. c.
Patrick Curtis, Esq.
Matthew Wood, Esq., George's-place.
Lieut.-Col. W. Hartstonge, Molesworth-st.
A. Norman, Esq., North Frederick-street.
W. T. M'Cullagh, Esq., Gloucester-street.
W. D. Freeman, Esq., Upper Mount-street.
M. Anketel, Esq., Anketel's Grove.
Sir P. Crampton, Bart., Merrion-square.
Robert M'Alpine, Esq., Merrion-square.

Honorary Secretary and Acting Treasurer,—Stewart Blacker, Esq., 20, Gardiner's-place, to whom all communications (post-paid) are to be directed.

Signed by Order,

Ormonde, Chairman.
Stewart Blacker, Honorary Secretary.

You are requested to preserve this circular, and bring the subject under the notice of such of your friends as may be favourable to the advancement of the fine arts.

Subscriptions may be sent to any of the committee, to the secretary, or lodged in the Royal Bank, Foster-place; and on the same being laid before them, the committee will order the proper vouchers.

(No. 2.)

(No. 2.) Report.

THE FOURTH ANNUAL REPORT of the Committee of Selection of the ROYAL IRISH ART UNION; or, the Society for the Encouragement of the Fine Arts in Ireland by the Purchase and Diffusion of the Works of Living Artists, being that for the Year 1843.

Patroness.—Her Majesty the Queen.

Patron.—His Excellency the Lord Lieutenant.

Vice-Patrons.—His Grace the Lord Primate, Right Honourable the Lord High Chancellor, Right Honourable the Commander of the Forces.

President.—The Marquis of Ormonde.

Vice-Presidents.

Marquis of Abercorn.
Marquis of Downshire.
Marquis of Conyngham.
Marquis of Ely.
Earl of Charlemont.
Earl of Roden.
Earl of Kenmare.
Earl of Mayo.
Earl of Bandon.
Earl of Clancarty.
Viscount Massareene.
Viscount Harberton.
Viscount Powerscourt.
Viscount Adare.
Lord Farnham.
Lord Downes.
Lord Talbot de Malahide.
Lord Eliot.
Lord Bishop of Clogher.
Sir C. H. Coote, Bart, m. p.
Sir Thomas Staples, Bart.
Sir John Burke, Bart.
Sir George Shee, Bart.
Sir Arthur Brooke, Bart.
Sir George F. Hodson, Bart.
Chief Justice Doherty.
Hon. Judge Torrens.
Hon. Judge Burton.
Hon. Baron Pennefather.
Right Hon. F. Blackburne.
David Charles Latouche.
Henry Kemmis, q. c.

General Committee, 1844.

Lord Viscount Adare.
Colonel Birch, r. a.
Robert Callwell, Esq.
Alexander Carroll, Esq.
George Cash, Esq.
J. R. Cooke, Esq.
Captain Chidley Coote.
William Dent Farrer, Esq.
Charles Fox, Esq.
William Vicars Griffith, Esq.
Henry Hamilton, Esq.
Surgeon John Hamilton.
Sir G. F. Hodson, Bart.
Marquis of Kildare.
Hon. Rev. Dean Maude.
Stephen Simpson, Esq.

Aquilla

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Aquilla Smith, Esq. M. D.
J. Huband Smith, Esq.
William Stokes, Esq. M. D.
Dr. Woodrooffe.
Bache Wright, Esq.
J. Anster, LL. D.
William J. Armstrong, Esq.
W. Black, Esq.
C. Bianconi, Esq.
J. K. Boswell, Esq.
Robt. Bourke, Esq. (Hayes).
C. Butler, Esq. M. D.
George Carr, Esq.
Hon. John Cole.
Captain Robert Colvill.
W. C. Dobbs, Esq.
Isaac M. D'Olier, Esq.
Sir J. Dombrain, R. N.
A. E. Gayer, LL. D.
J. George, Esq.
Simeon Hardy, Esq.
Rev. Dr. Hare, S. F. T. C. D.
Lieut. Col. Weld Hartstonge.
Benjamin Hinde, Esq.
H. G. Houghton, Esq.
Robert Jager, Esq.
W. J. Kane, Esq.
W. C. Kyle, Esq.
Robert Law, Esq.
Charles Lever, Esq.
J. K. Lewis, Esq.
Alexander M'Carthy, Esq.
Lord Muskerry.
J. W. Lenox Napier, Esq.
Lieut. Col. Charles Pratt.
Rt. Hon. G. Roe, Lord Mayor.
R. Ross, of Bladensburg.
D. W. Rutledge, Esq.
J. George Smyly, Esq.
Hon. Colonel Southwell.
H. Stewart, Esq.
Walter Sweetman, Esq.
Rigby Starkie, Esq.
Robert Tighe, Esq.
L. Waldron, Esq.
Isaac Weld, Esq.
Robert Wybrants, Esq.

The first-named 21 of the above general committee were the selection committee, 1843.

Thomas Hutton, Esq. Treasurer, Royal Bank, Foster-place, Dublin; and London and Westminster Bank, London.

Stewart Blacker, Honorary Secretary, 20, Gardiner's-place, or Board-room, College-street, Dublin, by whom subscriptions will be received, and proper vouchers, together with every information respecting the society, afforded immediately.

PLAN, as arranged at a Meeting held in Dublin, 8th of April 1839, the Marquis of Ormonde in the Chair, and confirmed at a General Meeting held the 15th April 1840.

This society is established for the encouragement of the fine arts in Ireland, by the purchase of the works of living artists exhibited in the metropolis:

A committee, consisting of 21 members, chosen at a general meeting of subscribers, select and purchase at the exhibitions from the artists in Dublin, such works of art as are creditable to the talent and genius of the country; and at the close of the season these prizes are distributed by lot among the subscribers.

One chance of obtaining some valuable prize work of art, allowed for one guinea, two chances for two guineas, and so on, in proportion for every guinea contributed, while every member is certain of an impression of the annual engraving, finished in the highest manner, and published exclusively for themselves, for every guinea subscribed, and in strict order of subscription.

Persons subscribing two guineas are allowed the option of taking a proof before letters; and those subscribing three guineas, a proof on India paper, instead of plain impressions of the annual engraving.

The subscription lists for the new year are now open, so that all persons desirous of sharing in the next distribution of prizes, as well as of obtaining impressions of the next engraving, "Belisarius," from the celebrated diploma picture by our distinguished countryman, Sir Martin Archer Shee, President of the Royal Academy of London, will make no delay in forwarding their subscriptions, one guinea per ticket, to Stewart Blacker, Esq., honorary secretary, 20, Gardiner's-place, Dublin, or any of the honorary collectors, at the Royal Bank, Foster-place, or the Board-room, College-street, Dublin, where may be ascertained the various numbers issued, and the names and directions of the local agents.

N. B.—The subscription lists close on the 30th of June in each year.

Particular attention to this is requested, both by members, and all wishing to become such, as it is very material that the committee should be early acquainted with the full amount of their resources; and once the lists are closed, it will be out of their power to admit any one to share in the advantages now held out by this Society; of these it is sufficient to say, that independent of valuable prize works of art, distributed among the members, and the national good effected, double and treble the original amount of subscription is offered for the engravings of this society by those who were too late, or had omitted to subscribe.

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Appendix (K.)

Royal Irish Art Union.

(No. 2.) Report.

Report.

Preliminary Observations.

We meet this day to bring our fourth year to a close; and if on former occasions we had reason to congratulate ourselves on our successful exertions, the following statement of our past and present resources will best attest what reason we have to be proud, not only that our position has been maintained, but exceeded in a degree unparalleled by any similar society at a similar period of their existence.

Progress of the Society.

The following tabular view will best illustrate the steady and progressive increase of the resources annually placed at our disposal for the public objects of this society:

		£.	s.	d.
In our 1st year (1840) our income was	- -	1,235	–	–
In our 2d year (1841)	— - -	2,329	14	4
In our 3d year (1842)	— - -	3,903	7	3
And in this our 4th year (1843)	— - -	5,063	6	7

Making, for the four years our society has been in active existence, a grand total of 12,531*l.* 8*s.* brought to bear on the Fine Arts in Ireland; a department heretofore almost totally neglected, as far as the public generally were concerned; and showing, that the interest and confidence which was inspired on the outset of our society has not been forfeited or suffered to relax by your committee.

Comparative View.

If we compare our progress with that of the principal societies of a similar kind in the sister countries, at a similar period of their respective existences, we have every reason to be proud of the exertions made in Ireland during the past year:

London, fourth year - -	£. 2,244.	Total in four years - -	£. 4,786.
Scotland - - -	3,248.	— - -	7,318.
Ireland - - -	5,063.	— - -	12,531.

This brief, but very gratifying view of what can be effected, by acting on right principles and with unremitting perseverance, will, it is hoped, cheer on our members to still greater exertions in emulating our more favoured neighbours; and although we can scarce hope (nor, perhaps, under present circumstances would it be altogether quite desirable) that our resources should ever reach the very large amount to which the societies in England and Scotland have recently attained, nevertheless, let us try to maintain the proud position we have gained, and rest assured, that whatever may be the amount of the resources placed at the disposal of your committee, no pains will be spared to make it contribute, as far as lies in their power, to the particular benefit and gratification of the members, and the general advantage and credit of the country.

Beneficial Results.

We will now proceed to show, that if our resources have increased, the beneficial results to be expected through the agency of our society have fully kept pace with its steady and progressive growth in the public favour. First, then, as to the

Improvement in the Exhibitions.

For several years previous to the formation of our society, the exhibition of the Royal Hibernian Academy had been gradually deteriorating; in 1838, its catalogue contained but 228 works of art, of which the majority were portraits; there were but 28 works marked for sale, and none it is believed disposed of. In 1839 there was no exhibition at all. In 1840, the first year after the formation of our society, the Royal Hibernian Academy presented an exhibition of 410 works. In 1841, 432 works. In 1842, 484 works; and in this our fourth year (1843), there have been no less than two exhibitions; that of the Royal Hibernian Academy, containing 671 works, and that of the Society of Irish Artists, in the gallery of the Royal Irish Institution, College-street, containing 140, making altogether 811 works, almost all of an original character and of general interest.

Increase of Private Patronage.

Although we are not able to state, with any degree of precision, the amount each year expended by private individuals in the purchase of works of art from the exhibition, or outside its walls, in consequence of the public attention attracted to the consideration of the works of modern art, since the formation of our society, yet from all we can learn, private patronage has not merely kept pace with our progress and advance, but in very many instances we have found ourselves forestalled in our contemplated purchases, by the promptness and liberality, and what is very gratifying to add, the good taste and discrimination, of individual members.

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Public Attention.

Another gratifying result, is the great increase of public attention given to the consideration and general discussion of subjects connected with art. This has been evidenced directly by the great increase of visitors to the exhibitions, and the gratifying fact, that during a year of unprecedented political excitement, calling public attention to far different topics, the neutral ground assumed by our society has been nobly maintained inviolate, and our motives and objects respected and responded to by all parties.

Season Tickets.

We have to thank the managers of the respective exhibitions for taking into consideration the suggestion with reference to the benefits likely to result, both to the public and to the arts, from the simple measure of lowering the price of season tickets one-half, that is, from 5 *s.* to 2 *s.* 6 *d.*

The results have exceeded our most sanguine expectations; previously not more, if so many, as 40 season tickets were annually disposed of at the Royal Hibernian Academy, this year (at the lower rate of charge), 1,600 were sold.

However trifling at first sight a matter of this kind may appear, it is likely to have a very material effect on public feeling and taste with reference to modern art; for putting aside altogether the direct increase to the exchequer, many, who would otherwise have contented themselves with a single visit and a mere cursory view, have been induced to become almost daily visitants; and instead of being, as heretofore, wholesale censurers, have become discriminating critics, ready to award praise and encouragement where fairly due, and finally ending in becoming purchasers and collectors of genuine original works of merit from the surest and best source, the artists themselves, instead of throwing away their money, or covering their walls with the rubbish and inferior copies disposed of at auctions and by picture dealers, under the name of the "Old Masters."

The Prices of Artists.

We cannot leave the subject of the exhibitions without referring to the prices charged by the artists for their works. In the two exhibitions under consideration, there were 580 works for sale, 80 in the Society of Irish Artists, for which 2,000 *l.* was demanded, and 500 in the Royal Hibernian Academy, for which upwards of 12,000 *l.* was expected, making in all about 14,000 *l.* While we acknowledge our readiness, and we are happy to add our ability, to give the highest prices for works evincing careful study, a high order of art, and originality of conception; yet we must stand excused, if in some instances we have passed over in silence, or what is perhaps more painful, been obliged to make very reduced offers to some, who, forgetful that a taste for the acquisition of modern art is a new feature in this country, and should be encouraged by moderation, and not extinguished by exorbitant demands, have asked for mere studies what must be termed "experimental" prices.

List of Selections.

It is, however, with great satisfaction, we refer to our list of selections for this year, as containing works, not only of artists of established reputation, but of many, who, since our society was formed, have made very considerable advance in art, and are beginning to hold a position very creditable to themselves and their country.

It is also gratifying to state, that in almost every instance we have been enabled to close with the artist's own prices, and when any discrepancy of opinion has existed, the suggestions of your committee have ever been taken in the best spirit by the gentlemen with whom we had to communicate.

The Engravings in Progress.

With reference to our engravings in progress, we consider it better to throw all the most recent information we can collect respecting them under a particular section, to which we beg to refer.

It will be seen that we have had many difficulties to encounter, which in our first two or three years it was impossible to guard against; but that these have by patience and perseverance been satisfactorily overcome; and nothing can be more gratifying than the progress that this department is making on the most essential points, that of accuracy of translation and carefulness of finish, doing full justice to the spirit of the native artist, whose genius and talents it is our wish to commemorate and honour.

Award of Premiums.

We have now to advert to the subjects for which premiums, amounting to 160 *l.* were offered for various works of art executed in Ireland.

Line Engraving.—We regret to say, that although superior in point of execution to the specimens presented last year, we could not award the premium of 50 *l.* offered for line engraving with that full satisfaction which would make that award of any value in the eyes of the public.

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Mezzotint, &c.—In mezzotint, or in etching, no specimen has been offered sufficiently good to warrant our awarding a premium.

Wood Engraving.—In wood engraving we have had to withhold the first premium offered of 10 *l.*, but have awarded the second, 5 *l.*, for a small landscape specimen presented by Mr. Walker, of the Ordnance Survey department.

Lithography.—First premium, 10 *l.*, was awarded in the first instance to Mr. O'Neill, who was successful in the same department last year; but the work produced by this gentleman was found subsequently to be disqualified, from the rules laid down not being strictly complied with, and the premium had to be withdrawn. It is proper to mention that no blame is to be attached to Mr. O'Neill in this particular, and the system of lithographic premiums has since been put on a different plan for next year, one which it is hoped will prevent all further misunderstanding, and give greater stimulus to this department. The second premium was awarded to Mr. Du Noyer.

The Johnston Medal.

Medal Dies.—The premium of 25 *l.* offered for a pair of medal dies has been gained this year also by Mr. William Woodhouse, of Palace-street. The subject is an interesting one to all lovers of art, as connected with Ireland, being commemorative of that public-spirited individual, Francis Johnston, R. H. A., the eminent architect, some of whose finest works adorn this city, who at his sole expense presented the artists of Ireland with an academy-house, and exhibition rooms. This subject has been treated by Mr. Woodhouse in a manner which shows great advance on that of the medal of last year; and as we are desirous that the name and noble and disinterested act of such a distinguished countryman should be known, as well as that a more general taste for the study and collection of medals should be spread, we have added some impressions in silver and bronze to our distribution to take place this day.

Gem Engraving.—We have had great pleasure in awarding the premium for gem engraving (10 *l.*) to Mr. Flavelle, of Kilkenny, for some admirable specimens in this department, being a head of the late Chief Justice Bushe on blood-stone, as also that of Judge Burton on cornelian, together with some minor specimens. We wish to take this opportunity to apprise artists who may give this subject their attention, that original gems engraved are as much within the scope of this society for purchase, if sent to the exhibition, as painting and statuary.

Modelling in Clay or Plaster.—The first premium (10 *l.*) has been awarded to Mr. T. Farrell for his groups of Boys and Dog, and Boys and Goat, commissioned by and now executing in marble for his Excellency Earl de Grey. The manner in which the attainments and talents of this deserving artist were personally sought after and brought forward, reflects the highest credit on the taste, good feeling, and discrimination of the distinguished nobleman, who holds at present the first position in this country. Still further to express our appreciation of Mr. Farrell's merits, we have determined on giving five more of each of these casts for distribution amongst our prizes.

The second prize (5 *l.*) for modelling has been awarded to Mr. Kirk, jun., son of the well-known sculptor, for his statuette of Andromeda, a study from the life figure at the Royal Hibernian Academy. We have also commissioned this subject in marble, and it is to be one of the prizes distributed, with the proviso that when finished it shall be exhibited in the Academy. Twenty casts of the same will be added to the prizes of this day.*

Further to increase the taste for sculpture, and to spread the name and talents of a countryman who now ranks high in England, we have added three additional casts of each of the beautiful statues this year exhibited by Mr. M'Dowell, formerly of Belfast, the Girl Reading, and the Girl at Prayer. We cannot allow this opportunity to pass, without placing on record the distinguished compliment paid to the artists of this country in the selection to execute the public monuments commemorative of the services of the naval commanders, Lord Exmouth, Lord de Saumarez, and Sir Sydney Smith; two out of the three sculptors chosen are Irishmen: M'Dowell, appointed by Sir Robert Peel himself, and Kirk, on the gratifying suggestion and recommendation of his Excellency Earl de Grey.

Premiums for Next Year.

With reference to our programme, or scale of premiums to be offered for competition next year, it will be found in the Appendix of this Report, with some important modifications and additions.

Services

* Mr. Kirk, jun. is a graduate of the University of Dublin. It is gratifying to state that he has appropriated the hundred guineas, thus honourably obtained, to defray a part of his expenses in proceeding to Italy, for the purpose of pursuing his professional studies.

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Services of Local Secretaries.

Of the services performed for the advancement of our society and its objects, by the various local secretaries and by individual members, we cannot speak in terms too warmly expressive of our thanks. A glance at our annually increasing balance-sheet will be the best criterion of how unremitting have been their exertions, and the success which has attended them.

Exhibition Free to the Public, &c.

We have again to express our thanks to the Royal Dublin Society, who, with their usual kindness and attention, have enabled us, by the use of their accommodation, not only to meet here this day, but for the last fortnight to gratify ourselves, our friends, and the public, with a view of the various works purchased by the society. An exhibition, the thronged daily attendance on which evidences the strong desire of the public for the study of art, while the care taken by the great multitude which has passed through this room that not the slightest irregularity or injury should occur, calls forth the wish that a people so desirous and so deserving should have a permanent collection of the best works, not only of our own school, to show what has been contributed by this country to art during the brief space it has as yet shone upon us, but models and studies of the best period of the ancient and middle ages, so classified, as while it interested and amused, it should not leave the mind unemployed, or the eye and the hand uninstructed, but gradually lead the public taste to the just appreciation of the great, the good, and the beautiful in art.

National Gallery for Ireland.

We cannot do better than, with these observations, introduce to your favourable notice and consideration a plan which has been proposed for the formation of a National Gallery for Ireland by our honorary secretary Mr. Stewart Blacker. We are happy to find that when the suggestion was first made in this society last year, at one of our largest general meetings, and subsequently renewed at another, it was received with that enthusiasm and good feeling which held out the strongest hopes, that by perseverance and energy, this country would not long be without so important and necessary an auxiliary in the march of civilization and refinement. This subject has since occupied the close and deep attention of many of our most distinguished members, whose names and opinions add great weight to the matter under consideration; and a general feeling has been elicited that the time has arrived when some such step can be taken with advantage to ourselves, and a commencement made, which however small, must ultimately lead to great and important results.

Gallery of Ancient Art.

In considering the propriety of forming a National Gallery it was resolved, after very mature deliberation, that under all the circumstances of the case, the best course to pursue in the first instance as affording the greatest amount of public instruction in high art, with the limited means that such a society must be supposed to possess on its outset would be to try and establish in Dublin as large and well-classified a collection of casts from antique and mediœval sculpture as could be procured.

From the discussion, therefore, of the proposal for a National Gallery for Ireland, the Society of Ancient Art has arisen. As a forerunner of the great and ultimate end proposed, we beg our members to give it their best assistance and support. For the better understanding its views and objects, we refer to the Appendix of this Report, where, in order to bring it to the special notice of our members, its prospectus and rules have been inserted. It is however altogether a new and independent society, to be supported entirely by its own funds and resources: the subscription is based on so low a scale as to leave it in the power of a very large class of the community to join in promoting this highly useful work.

Concluding Remarks.

To have hinted at such plans as are now not merely proposed, but actually carrying into execution before the present very efficient organization of the lovers of art in this country, by the formation of the Royal Irish Art Union, would have been considered chimerical and visionary in the extreme. But we have cleared the way, we have shewn what union and perseverance can effect in an incredibly short time; and that if the object be really useful and rendered suitable to the wants and within the means of the many, and, above all, if managed with judgment, uprightness, and perfect openness, funds to almost any required amount will be always forthcoming.

We need scarcely add, that we sincerely wish that the plans, as proposed, may be as successful as they are likely to be honourable to their promoters and useful to the country. We are but a society ourselves, existing from year to year, it is impossible to foresee what chances or changes may cut short our career; but be it short or be it long, it will be the proudest monument of our existence to have originated and assisted into execution ideas so noble and institutions calculated to be of such permanent public advantage.

Let every member of our society give the subject his attentive consideration and best support, and let him not be considered a true Irishman who will not, according to his means, contribute to the National Gallery of Ireland, and its forerunner, the Society of Ancient Art.

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Cash in Account with the Royal Irish Art Union.

Account No. I.—(Reserved Fund, 1841.

Received:	£. s. d.	Paid:	£. s. d.
By Balance remaining at foot of account last audit	693 16 4	To Mr. Sangster, third instalment, for engraving the "Young Mendicant's Noviciate"	210 — —
— Interest accrued due thereon	19 16 9	— Mr. Sangster, extra allowed by minute of committee (1st December 1843)	75 — —
		— Amount of interest, carried on to No. III., 1843, account	19 16 9
		Reserve in Bank:	
		By amount of premium fund unappropriated £. 55 — —	
		— Amount of engraving expenses unappropriated 353 16 4	408 16 4
£.	713 13 1		713 13 1

Account No. II.—(Reserved Fund, 1842.)

Received:	£. s. d.	Paid:	£. s. d.
By Balance at foot of this account last audit	1,266 6 7	To Messrs. Hardy & Co. 5,000 copies of Annual Report, &c.	61 10 —
— Interest accrued due thereon	38 11 2	— Casts, medals, &c. presented to R. D. Society	9 10 —
		— Office expenses applicable to this year	5 12 10
		— Amount of premium fund expended	70 — —
		By interest carried forward to No. III. 1843, account	38 11 2
		Reserve in Bank. £. s. d.	
		— Amount of premium fund unappropriated 45 — —	
		— Balance of agreement with Mr. Goulding for engraving of the "Peep into Futurity" 550 — —	
		— In hands for printing, paper and carriage of same 524 13 9	1,119 13 9
£.	1,304 17 9	£.	1,304 17 9

Account No. III.—(From 20th Nov. 1842 to 20th Nov. 1843.)

Received:	£. s. d.	Paid:	£. s. d.
By 4,729 tickets issued	4,965 9 —	To artist for painting and sculpture, as per list of prizes	2,700 — —
— Interest on Account, No. 1, brought forward	19 16 9	— Illustrating report	44 10 —
— Interest on Account, No. 2, brought forward	38 11 2	— Mr. Burton, for "Arran Fisherman's Drowned Child," (copyright)	100 — —
— Interest on Account, No. 3, brought forward	39 9 8	— Mr. Bacon, 1st and 2d instalments for engraving same	200 — —
		— Ditto, travelling expenses	10 — —
		— Mr. Charles Fox, 1st instalment, for engraving "Fight Interrupted"	100 — —
		— Expenses attendant on putting engraving in hands	20 — —
		— Registrar's salary, one year	40 — —
		— Attendants' and office expenses	92 3 10
		— Printing and stationery	61 19 3
		— Advertisements	83 6 9
		— Postage and carriage of parcels	49 3 11
		— Exhibition expenses, free to the public, ballot, &c.	56 7 3
		— Miscellaneous and incidental expenses	76 15 7
		Reserve in Bank: £. s. d.	
		— Balance of agreement with Mr. Bacon 500 — —	
		— Engraving and other premiums, Ireland 105 — —	
		— Surplus for paper, and printing engravings, carriage of same; report 1843, &c. &c. 824 — —	1,429 — —
£.	5,063 6 7	£.	5,063 6 7

We have examined the vouchers in these accounts, and find the balance at foot of Account, No. I., 408*l.* 16*s.* 4*d.*; and that at foot of Account, No. II. 1,119*l.* 13*s.* 9*d.*, and also at foot of No. III. a balance of 1,429*l.*, making, together with the other two balances, the sum of 2,957*l.* 10*s.* 1*d.* to the credit of the society in Royal Bank, reserved for and applicable to the objects as above stated.

(signed) *Isaac M. D'Olier,* *Walter Sweetman,* } Auditors.

Approved and ordered to be published. (signed) *Ormonde,* President.

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The Exhibition and Distribution of the Prizes.

(From the Public Papers.)

Free Exhibition of the Works of Art.

The Royal Dublin Society having, with their usual attention to the interests of the fine arts of Ireland, afforded every accommodation, their rooms, attendants, &c. in their power, to this institution, a highly interesting and well-arranged exhibition was got up, consisting of the prizes to be distributed among the members of the Royal Irish Art Union for 1843. After the same had been viewed by the members and their immediate friends, admitted by tickets, signed by the members themselves, the whole was thrown open to the public, and schools and public institutions connected with education received particular invitations, and every accommodation from the committee. A vast concourse of all classes attended during the period it remained open (a fortnight), yet not a single instance of irregularity or injury occurred.

The Distribution.

The general meeting of the society for the distribution of the works of art took place on Tuesday, the 29th of August, in the theatre of the Royal Dublin Society. This commodious building (too small, however, for the purpose) was thronged throughout with a highly fashionable and distinguished assemblage, amongst whom the ladies were accommodated with the best seats, and appeared to take a great interest in the proceedings. Among the company present we recognized the Lady Mayoress, Lady Blaney, Lady Talbot de Malahide, the Hon. Misses Plunket, the Lord Mayor, Lord Talbot, the Hon. and Rev. Dean Maude, Sir G. F. Hodson, bart., Sir J. Kingston James, Bart., Sir William Betham, &c. The beautiful prizes to be distributed were admirably arranged, the pictures on the wall, and the statuary forming attractive groups in front; in fact, we have seldom beheld a *coup d'œil* more gratifying and cheering.*

At one o'clock precisely, on the motion of Sir George Hodson, bart., seconded by Walter Sweetman, esq., the Right hon. the Lord Mayor was called to the chair.

His Lordship said it gave him great pleasure to preside, or to be in any way serviceable to so useful a national society; and he would, without further preface, call on Mr. Stewart Blacker, their honorary secretary, to read the report, that the business of the day might be proceeded with at once.

Mr. Blacker then read the report, which was received throughout with the greatest attention, and frequently interrupted with cheers.

On the motion of the Lord Talbot de Malahide, seconded by the Hon. and Rev. Dean Maude, who each briefly addressed the chair, the report was adopted with acclamation.

The Ballot.

Mr. Blacker then read the certificate of the sub-committee appointed to investigate the books and accounts, and deposit the numbers of all the members who had paid up in time in the balloting-box, stating that the same had been correctly done, and then duly sealed, &c. signed by Charles Fox, esq. as chairman.

Sir John Kingston James, bart., and W. Goddard, esq., were appointed scrutineers by the meeting, and Charles Fox, esq. and Dr. Aquila Smith, on the part of the committee. The seals on the ballot boxes were then broken, and two blind boys from the Richmond Institution drew the lots for the whole society, one from the box containing all the names on tickets of members, the other the numbers of the prizes. Nothing could be more satisfactory than the arrangements, and the various numbers came out very well mingled; the audience gave occasionally cheers as names were recognized. Loud cheers greeted the announcement of a prize of the statue of the Reading Girl, by M'Dowell, to his Excellency Lord de Grey, and was repeated, when Lady de Grey obtained one of the casts of the Andromeda, by young Kirk; but the merriment of the meeting was excessive, amongst the ladies especially, when a 60*l.* prize, entitled "Love; or Faint Heart never won Fair Lady," fell to A. S. Harte, esq., Fellow of the College. We subjoin a correct list of the drawing, which concluded at about four o'clock.

Those

* The London Illustrated News, in an almost incredible short space of time, gave a spirited and (considering the expedition required) very correct representation of this enlivening scene. The success of this paper is an evidence in itself of the increasing desire in the body of the people for pictorial illustration.

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Appendix (K.)

Royal Irish Art Union.

(No. 2.)
List of Prizes.

Those marked thus (*) are Irish or resident artists.

1. Scene on the Thames, Distant View of Erith, by J. Tennant (100*l.*); C. H. Gallagher, Millview Cottage, Ballina - - - - - - - - - 4,057
2. Statues of the Vocal Memnon, Thebes, Sunrise, by D. Roberts (100*l.*); William Fishbourne, jun., Kelvin Grove, Carlow - - - - - - 3,009
3. *The Rescue (group in marble), by C. Panormo (80*l.*); Miss Reddan, Clare-street, Limerick - - - - - - - - - - - - 1,289
4. *The Irish Peasant's Grave, by J. Tracy (70*l.*); W. P. Hyndman, 9, Aston's-quay - - - - - - - - - - - - - - 2,795
5. *Andromeda (statue in marble), J. Kirk, jun. (70*l.*); Mrs. Maunsell, Ballymore, Westmeath - - - - - - - - - - - - 2,585
6. *Hermia and Helena, by W. Fisher (60*l.*); Rev. J. Davis, Warrenpoint - 2,119
7. *Love; or Faint Heart never won Fair Lady, by N. J. Crowley (60*l.*), Andrew S. Harte, F. T. C. D. College - - - - - - - - 4,387
8. Coast Scene, near Bangor, North Wales, by Montague Stanley (60*l.*); Alex. Faris, Carrick-on-Shannon - - - - - - - - - 4,147
9. *Lenaune Harbour, Connemara, by George Colomb (55*l.*); Wm. Jones, 101, Grafton-street - - - - - - - - - - - - 213
10. *The Rose, Shamrock, and Thistle (large-sized miniature on ivory), by B. Mulrennin (50*l.*); P. W. Fitzpatrick, Lisduff - - - - - - 824
11. Bridge and Village of Splugen (water-colour), by G. A. Fripp (40*l.*); Gustavus Wilson, 179, Great Brunswick-street - - - - - - - 2,507
12. The Sand Bank, Ferreting for rabbits, by F. R. Lee (45*l*); Pierce Mahony, 23, William-street - - - - - - - - - - 4,483
13. *A Ship on Shore, Scarborough Head, by M. Kendrick (40*l.*); Edward Galway, Lower Mallow-street, Limerick - - - - - - - - 465
14. The Mussel Gatherers, by Alex. Frazer (40*l.*); T. Macnevin, 4, Upper Rutland-street - - - - - - - - - - - - - 4,765
15. *The Impatient Sitter, by J. Haverty (40*l.*); C. Carolin, Clontarf - - 2,410
16. On the River Tees, by T. Creswick (38*l.*); Lady Grace Vandeleur, 4, Rutland-square - - - - - - - - - - - - 1,624
17. Landscape, by H. Jutsum (35*l.*); Geo. Papworth, Marlborough-street - 4,181
18. *Child at Play (marble), by F. Burnet (35*l.*); Archdeacon Magee - - 3,655
19. *Claddagh Fishermen, Galway, by G. Sharp (35*l.*); A. Rosborough, 133, Lower Gloucester-street - - - - - - - - - - 4,156
20. *Holy Cross Abbey (water-colour), by Edward Hayes (35*l.*); Major Bonner, Molesworth-street - - - - - - - - - - 1,382
21. On the Medway, by H. J. Boddington (30*l.*); Wm. M'Cready, Sackville-street - - - - - - - - - - - - - - 2,142
22. *View of Powerscourt (water-colour), by S. F. Brocas (30*l.*); Earl of Bandon - - - - - - - - - - - - - - 2,648
23. An Old Mill, S. Wales, by J. Wilson, (30*l.*); Colonel Acton, co. Wicklow 2,570
24. Scottish Border, Peel Tower, by D. O. Hill (30*l.*); Robert Bomford, esq. Rahenstown-house, Summer-hill, co. Meath - - - - - 3,578
25. View of Clifton, from Leigh Down, by C. Branwhite (30*l.*); Simon Foot, esq. Hollypark - - - - - - - - - - - - 2,751
26. Clifton Suspension Bridge, by C. Branwhite (30*l.*); Mrs. Ellard, Tritonville 584
27. A Neapolitan Filatrice, by E. W. Dallas (30*l.*); Wm. Woodroff, Fitzwilliam-square - - - - - - - - - - - - 3,832
28. *The Abduction, by C. Grey (30*l.*); John Maguire, 34, Wine Tavern-street 4,783
29. *The Cutty Pipe, by Catterson Smith (27*l.*); G. Major, Lisburn - - 1,195
30. *The Girl Reading (cast), by P. M'Dowell (25*l.*); His Excellency Earl de Grey - - - - - - - - - - - - - - 4,513
31. Girl at Prayer (cast), by P. M'Dowell (25*l.*); J. Moore, Moore hall, Tullamore - - - - - - - - - - - - - - 843
32. *Fishing on the Grand Bank, Newfoundland, by G. Atkinson (25*l.*); G. B. Grant, Grafton-street - - - - - - - - - - - 915
33. *View of Catskill Mountains, by W. G. Wall (25*l.*); John F. Murphy, Church-street Chapel - - - - - - - - - - 3,458
34. *Boys Robbing an Apple Stall, by C. Smith (25*l.*); H. Turkington, Clare-street - - - - - - - - - - - - - - - 725
35. On the Thames near Purfleet, by J. Tennant (25*l.*); Miss Darby, Priory, Stonyford - - - - - - - - - - - - - - 1,844

36. Good

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36. Good News (candlelight effect), by T. Clater (25*l.*); Captain F. Anderson, Eastham - - - - - - - - - - - - - - - 2,265
37. *Tubernia, &c., Lough Corrib, by G. Colomb (25*l.*); Miss Lyons, Liddistal, Mullingar - - - - - - - - - - - - - - - 1,305
38. Valley of Luchon, Pyrenees in the distance (water colour), by W. Oliver (25*l.*); Alexander Kirkpatrick, Coalmine-house - - - - - - - 375
39. The Town of Angers, by W. E. Deighton (23 *l.*); John Cowan, Loughrea - 2,986
40. *The Master's Footstep, by C. Grey (20 *l.*); Ambrose Gladstanes, Donanstown, Kilrush - - - - - - - - - - - - - - - 2,824
41. Carting Timber, by J. Stark (20*l.*); Edward Plunkett, Oldcastle - - 4,950
42. Scene near Windsor, by F. W. Watts (20 *l.*); His Grace the Lord Primate, Armagh - - - - - - - - - - - - - - - 2,017
43. *The Burning of Don Quixotte's Library, by J. Mahony (20 *l.*); James Blackwood, Strangford - - - - - - - - - - - - - 2,100
44. *Flowers from Nature, by Mrs. Gonne (20*l.*); Rev. N. O'Farrell, Francis-street - - - - - - - - - - - - - - - 4,608
45. Styhead and Scawfell Pikes, Cumberland, by W. Collingwood (20 *l.*); Lieut. Beechy, Limerick - - - - - - - - - - - - - - 140
46. A Woody Landscape, by H. J. Boddington (20 *l.*); H. Fitzgerald, 32, North Great George's-street - - - - - - - - - - - - - 1,788
47. The Village Farriers, by H. J. Boddington (20 *l.*); Edward Hardman, Dublin Society-house - - - - - - - - - - - - - - 4,468
48. Cattle Reposing, by T. S. Cooper (20 *l.*); J. Read, Chamber-street - - 4,132
49. Pleasure and Pain, by Alexander Keith (20*l.*); Miss Sophia Paxton, Aylesford, Hants - - - - - - - - - - - - - - 4,380
50. Sea-Shore near Yarmouth (Moonlight); by J. B. Crome (20*l.*); H. Lindsay, Armagh - - - - - - - - - - - - - - - 2,861
51. *La Jeune Artiste, by T. G. Fowler (20*l.*); Lady Emma Vesey, Abbeyleix 2,563
52. On the Look-Out, by T. S. Marshall (20 *l.*); W. F. Carter, Ann's Vale, Rostrevor - - - - - - - - - - - - - - - 57
53. Heath near Warwich, Gleamy Weather, by H. H. Horsley (20 *l.*); Thomas Boyse, Bannow, Taghmon - - - - - - - - - - - - 1,932
54. *Landscape Composition, by W. Gillard (20 *l.*); Thomas M. Smith, 4, Vale-place, Hammersmith - - - - - - - - - - - - - 1,961
55. *Ancient Days, by G. Sharp (15 *l.*); Sir R. Gore Booth, bart., Lisadill, county Sligo - - - - - - - - - - - - - - 3,641
56. *View on the Lagan, near Belfast, by H. Frazer (15 *l.*); Rev. Thomas Pope, Marlborough-street - - - - - - - - - - - - - 4,566
57. *Scene near Bayswater, by A. Nicholl (15*l.*); Rev. Henry Hunt, Ahascragh - - - - - - - - - - - - - - - - 1,071
58. *Study of Beech and Elm Trees, Phœnix Park, by W. Howis (15*l.*); John Slater, junior, Summer-hill - - - - - - - - - - - 2,227
59. Distant View of the Island of Arran, by H. M'Cullagh (15 *l.*); Joseph Kane, Baggot-street - - - - - - - - - - - - - - 1,356
60. On the Frome, near Bristol (water colour), by G. A. Fripp (15 *l.*); Rev. Dr. Todd, Trinity College - - - - - - - - - - - - - 3,055
61. *The New Pier, Boulogne-sur-mer, by W. Kendrick (15 *l.*); Captain Eccles, Cork - - - - - - - - - - - - - - - - 1,658
62. Hungarian Peasants at St. Stephen's Church, Vienna, by J. Zeitter (15 *l.*); Lady Louisa Trench, Harristown, Kilcullen - - - - - - - 2,369
63. Windsor from the Thames, by F. W. Watts (15 *l.*); Lord Blaney, Castleblaney - - - - - - - - - - - - - - - - 3,585
64. Katzenelenbogen Castle on the Rhine, by J. B. Crome (15*l.*); Joseph Comyns, Hardwicke-terrace - - - - - - - - - - - 3,875
65. On the Sands, Burlington Bay, Yorkshire, by A. Clint (15 *l.*); Major Le Poer Trench, Gresham-terrace, Kingstown - - - - - - - 1,508
66. The Turkish Mother, by A. J. Woolmer (15 *l.*); Lovell Ashe, Mount-pleasant-square - - - - - - - - - - - - - - 732
67. Peasant Girls, by Thomas Crane (15 *l.*); R. J. Tennant, Belfast - - 1,181
68. Coast Scene near Tynemouth, by S. Walters (15 *l.*); J. E. Hughes, Grove, Stillorgan - - - - - - - - - - - - - - - 4,343
69. *Above Blackrock Castle on the Lee, by G. Atkinson (15 *l.*); Rev. G. Alcock, Clare, Castlederry - - - - - - - - - - - - 3,420
70. Dead Game, by G. Stevens (15 *l.*); W. Rudkin, Merrion-row - - - 3,904
71. *Landscape Composition, by J. H. Mulcahy (15*l.*); Thomas Rooney, 43, Dame-street - - - - - - - - - - - - - - - 4,928

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Appendix (K.)

Royal Irish Art Union.

List of Prizes.

72. Landscape, by J. Stark (15 *l.*); John M'Gloin, Great Britain street - - 97*l*
73. Sunrise on the Moors, by R. K. Greville (15 *l.*); Miss Taylor, 68, Dominick-street - - - - - - - - - - - - - - 2,451
74. Interior of a Cottage, Unwelcome News, by N. Condy (13 *l.*); George Hill, 8, Herbert-street - - - - - - - - - - - - - 1,310
75. Inhabited Cave at Cushendal, county Antrim, by N. Condy (13 *l.*); Robert Calley, Monkstown - - - - - - - - - - - - - 555
76. *Dripsey Castle, county Cork, by J. Connell (12 *l.*); James Prior, London 1,959
77. Landscape, by T. Baker (12 *l.*); Peter Clifford, Villa Bank, Phipsborough - 4,232
78. H. M. S. Cambrian, 36 guns, at Plymouth, by N. M. Condy (12 *l.*); L. W. Dickson - - - - - - - - - - - - - - 1,607
79. *The Thames near Blackwall, by M. Kendrick (10 *l.*); James Blake, Tully, Galway - - - - - - - - - - - - - - 2,567
80. *Story of the Olden Time, by M. Wood (10 *l.*); A. Grandison, Phœnix Park 4,163
81. Flower Girl, by A. J. Woolmer (10 *l.*); G. Nannetti, Brunswick-street - 3,688
82. *Upper Lake, Gap of Dunloe, by T. J. Mullvany (10 *l.*); P. Pearce, Leamington - - - - - - - - - - - - - - 4,517
83. Hastings, Boats on the Beach, by S. Walters (10 *l.*); Robert Levens, Naples - - - - - - - - - - - - - - - 736
84. The Market Boat, by S. Walters (10 *l.*); Mrs. Colonel Blackmore, Clonmel 1,858
85. *Preparing for Market, View on Lee-road, county Cork, by W. Morgan, (10 *l.*); T. J. Hamilton, Gardiner's-place - - - - - - - 1,619
86. Luncheon Time, by T. S. Marshall (10 *l.*); John Smith, Lower Castle-yard - 4,029
87. The Pet Lamb, by M. H. Anthony (10 *l.*); Sir G. Hodgson, bart., Hollybrook House - - - - - - - - - - - - - - 314
88. *Cupid pressing Grapes into the Hour-glass of Time (Basso-relievo in marble), by J. Lawler (8 *l.*); Countess Ranfurly, Dungannon - - - 4,334
89. *The Old Mill, by E. D. Rooney (8 *l.*); Henry Smith, Excise, Fermoy - 163
90. Landscape, with Horses and Figures, by J. Dearman (8 *l.*); P. Flood, North King-street - - - - - - - - - - - - - - 3,071
91. *The Deserted (a model), by W. Gilliard (8 *l.*); G. A. Hamilton, M. P., Balbriggan - - - - - - - - - - - - - - 3,477
92. *The Morning Gun, H. M. Frigate Belleisle, in Kingstown Harbour, by W. B. Kirwan (8 *l.*); Samuel Collins, Sidney-avenue, Blackrock - - 2,525
93. Street View, York, by W. Collingwood (8 *l.*); Dr. Woodroffe, Ely-place - 3,002
94. *Group of Boys and Goat (cast), by T. Farrell (7 *l.* 10 *s.*); E. Golding, Castleblaney - - - - - - - - - - - - - - 3,586
95. *Group of Boys and Dog (cast), by T. Farrell (7 *l.* 10 *s.*); Mrs. John Magrath, New Ross - - - - - - - - - - - - - 3,369
96. *St. Keven's, Glendalough (water colour), by G. Du Noyer (7 *l.*); Mrs. Fydell, Moscatt-hall, near Appingham - - - - - - - - - 662
97. Heath Scene, by W. F. Watts (6 *l.*); Thomas Otho Travers, Cork - - 4,381
98. *Carrickfergus Castle, &c., by J. H. Burgess (6 *l.*); Countess of Clonmel, Naas - - - - - - - - - - - - - - - 3,091
99. *Irishtown, from the Pigeon-house Wall (water colour), G. Du Noyer (5 *l.*); B. Ford, Grafton-street - - - - - - - - - - - - - 2,473
100. Bridge near Linton, Devon, by P. W. Elen (5 *l.*); Mrs. Turnly, London - 1,186
101. Study of a Water Mill, Devon, by J. Wilson, jun. (5 *l.*); John Cumming, Mall, Armagh - - - - - - - - - - - - - - 89
102. Boys Fishing, by N. Condy (5 *l.*); C. Tod, Castle-yard - - - - - 557
103. Old Buildings at Rouen, by W. Oliver (5 *l.*); R. Smith, Drogheda - - 2,888
104. *Dublin Mountains (Winter) from Sandymount (water colour), by G. Du Noyer (5 *l.*); J. E. Tennant, M. P. Belfast - - - - - - - - 753
105. *Marine View, by Edwin Hayes (4 *l.*); John Baggot, William-street - 537
106. *Landscape, by R. Smyth (4 *l.*); Mrs. Pollard, Ranfurly, Rostrevor - - 4,667
107. View at Corwen, N. Wales, by Mrs. W. Oliver (2 *l.*), C. W. Papworth, Marlborough-street - - - - - - - - - - - - - 496
108. At Leatherhead, Surrey (water colour), by Mrs. W. Oliver (2 *l.*); Miss Bessy Thompson, Muckamore Abbey, Antrim - - - - - - - - - 4,463
109. *A Guide to the Giants' Causeway (crayons), by J. H. Burgess (2 *l.*); Miss Jane Conolly, Fitzwilliam-place - - - - - - - - - - 281

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TABLES to Illustrate the Evidence given by *Stewart Blacker*, Esq., respecting the ROYAL IRISH ART UNION, and the state of the Fine Arts in *Ireland*.

Appendix (K.)

Royal Irish Art Union.

(No. 2.) Table of Exhibitions, &c.

No. 1.—TABLE, showing all the Exhibitions which have ever taken place in *Dublin*, and the Number of Works of Art.

YEAR.	NUMBER OF WORKS OF ART.
1763	- Barry's picture, supposed to be the first ever exhibited in Ireland.
1764	None.
1765	88
1766	106
1767	137
1768	140
1769	119
1770	104
1771	105
1772	101
1773	128
1774	130
1775	160
1776	None.
1777	223
1778	None.
1779	None.
1780	214
1781	None.
1782	——
1783	——
1784	——
1785	——
1786	——
1787	——
1788	——
1789	——
1790	——
1791	——
1792	——
1793	——
1794	——
1795	——
1796	——
1797	——
1798	——
1799	——
1800	143.—Held at 32, Dame-street.
1801	200.—Held at Parliament House.
1802	213.—Parliament House.
1803	None.
1804	140
1805	None.
1806	None.
1807	None.
1808	None.
1809	231 68—Obens' water colours. —— 299
1810	344
1811	235
1812	216 173 —— 389
1814	263 118—Royal Dublin Society House. —— 391
1815	226—At Del Vecchio's.
1816	139—Royal Dublin Society House.
1817	206
1818	None.
1819	187 75—G. Grattan's. —— 262
1820	None.
1821	181—Charter granted to the Royal Hibernian Academy.
1822	None.
1823	113
1824	None.
1825	None.
1826	398—Royal Hibernian Academy, presented with house and exhibition rooms, by Francis Johnston, Esq., architect, free of rent and every expense.
1827	342
1828	389
1829	294
1830	301
1831	287
1832	289
1833	232
1834	302
1835	311
1836	264
1837	265
1838	228
1839	None.
	18th April.—The Royal Irish Art Union formed, at a meeting called by Stewart Blacker, Esq., the Marquis of Ormonde in the chair.
1840	410
1841	432
1842	484
1843	671—Royal Hibernian Academy. 150—Society of Irish Artists. —— 811
1844	427—Royal Hibernian Academy. 100—Society of Irish Artists. —— 536
	12th April.—Opinion of the Law Officers of the Crown in England adverse to the distribution of works of art, on the Art Union system, sent to the Art Union of London six weeks before exhibitions opened in Dublin; causing a deficiency as compared with the previous year in the two exhibitions of 275 works.

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No. 2.—ANALYSIS of the ROYAL HIBERNIAN ACADEMY EXHIBITIONS, from the Commencement to the present Year, showing not only the Increase of Works of Art generally, since the formation of the ROYAL IRISH ART UNION, but especially those of an Original Character, as contra-distinguished from Busts and Portraits.

		1st. 1826.	2d. 1827.	3d. 1828.	4th. 1829.	5th. 1830.	6th. 1831.	7th. 1832.	8th. 1833.	9th. 1834.	10th. 1835.	11th. 1836.	12th. 1837.	13th. 1838.	0. 1839.	14th. 1840.	15th. 1841.	16th. 1842.	17th. 1843.			18th. 1844.		
Paintings	Portraits and Miniatures	191	141	153	148	114	144	141	101	133	112	106	137	124	No exhibition this year; and the Royal Irish Art Union formed.	139	143	108	R.H.A. 67 S.I.A. 19	86		R.H.A. 79 S.I.A. 26	105	
	Landscapes, Still Life, &c.	143	143	172	80	139	91	91	94	111	124	98	63	52		147	170	239	R.H.A. 408 S.I.A. 84	492		R.H.A. 212 S.I.A. 39	251	
	Figure History, and Genre	21	13	31	24	11	21	21	12	15	21	23	12	12		64	66	95	R.H.A. 150 S.I.A. 22	172		R.H.A. 110 S.I.A. 18	128	
Sculpture	Busts and Portrait Statues	22	24	18	19	18	17	16	7	13	29	22	17	14		9	21	10	R.H.A. 8 S.I.A. 5	13		R.H.A. 16 S.I.A. 8	24	
	Original Sculpture, Models, &c.	3	4	3	3	2	1	1	0	1	3	0	1	7		7	5	7	R.H.A. 16 S.I.A. 3	19		R.H.A. 12 S.I.A. 11	23	
Architecture, &c.	Architectural Drawings and Models	18	9	10	16	16	12	18	12	19	20	14	16	18		30	18	21	R.H.A. 19 S.I.A. 7	26		R.H.A. 28 S.I.A. 6	34	
	Miscellaneous, Gems, Painted Glass, &c.	–	8	2	4	1	1	1	6	10	2	1	19	1		14	9	4	R.H.A. 3 S.I.A. 0	3		R.H.A. 0 S.I.A. 1	1	
	TOTAL Works marked for Sale	59	48	63	64	64	67	42	24	35	32	22	14	23		131	177	290	R.H.A. 500 S.I.A. 80	580		R.H.A. 307 S.I.A. 78	385	
	TOTAL Works Exhibited	398	342	389	294	301	287	289	232	302	311	264	265	228		410	432	484	R.H.A. 671 S.I.A. 140	811		R.H.A. 457 S.I.A. 109	566	

N. B.—In 1843 and 1844 there were two exhibitions.—R. H. A., the Royal Hibernian Academy, and S. I. A., that of the Society of Irish Artists.

No. 3.—TABLE SHOWING THE ANNUAL INCOME AND APPROPRIATION OF THE FUNDS OF THE ROYAL IRISH ART UNION.

	1840.	1841.	1842.	1843.	TOTAL FOR FOUR YEARS.
	£. s. d.	£. s. d.	£. s. d.	£. s. d.	£. s. d.
To Artists for Painting and Sculpture, Premiums, &c.	438 14 –	1,195 16 –	2,199 10 –	2,944 10 –	6,778 10 –
Management, including Registrar, Clerk, Porters, Office Expenses, Printing, Stationery, Advertisements, Postage, Carriage of Parcels, Exhibition free to the Public, and incidentals	117 13 1	212 12 –	524 3 4	459 16 7	1,314 5 –
Engraving and Reserve Fund for Contingencies, Printing, Paper, and Carriage of the same; surplus to be carried forward	678 12 11	921 6 4	1,179 13 9	1,759 – –	4,538 12 11
TOTAL Annual Income £.	1,235 – –	2,329 14 4	3,903 7 1	5,063 6 7	12,631 8 –

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No. 4.—TABLE showing the Amount of Funds received from Visitors to the HIBERNIAN ACADEMY EXHIBITION for four years, previous to the formation of the Royal Irish Art Union, and for the four years succeeding its establishment, furnished by *Wm. Murray*, Esq., Treasurer, R. H. A.:

Previous to the Royal Irish Art Union.				Subsequent to the Royal Irish Art Union.			
Year:	£.	s.	d.	Year:	£.	s.	d.
1835. Receipts of Exhibition	114	6	–	1840. Receipts of Exhibition	335	19	6
1836 - ditto - -	117	17	6	1841 - ditto - -	406	5	-
1837 - ditto - -	217	5	–	1842 - ditto - -	400	–	–
1838 - ditto - -	128	5	–	1843 - ditto - -	648	10	6
1839. No Exhibition, and the Irish Art Union formed -	—						
Total for four years previous	577	13	6	Total for four years subsequent to the Royal Irish Art Union - - -	1,790	15	–

This is correct, *Wm. M.*

EXTRACT from the Report on the Origin and Progress of the ROYAL HIBERNIAN ACADEMY, furnished to the Lords of the Treasury in December last:

"The Academy has also the pleasure to perceive that the great object of its ambition, the awakening in the public mind a love for art has, aided by the efforts of the Royal Irish Art Union, been for the last four years steadily progressing, as will fully appear from the following statement of the receipts of the Exhibitions" (*see* Table as given above). "From the increase of funds thus obtained, the Academy has been enabled to make many necessary improvements in their buildings besides greatly enlarging their collection of casts from the antique, and books, &c. &c.

"For Stewart Blacker, Esq., 15 June 1844. (signed) "*George Petrie*, Secretary, R. H. A."

No. 5.—TABLE showing the Amount spent on Works of Art in the Exhibitions in *Dublin*, previous and subsequent to the formation of the Royal Irish Art Union:

Previous to the Royal Irish Art Union.				Subsequent to the Royal Irish Art Union.				
Year:	£.	s.	d.	Year:	£.	s.	d.	£. s. d.
1835 } Total purchases from				1840 - -	438	14	–	
1836 } the Exhibition of the	1	10	–	1841 - -	1,195	16	–	
1837 } Royal Hibernian Aca-				1842 - -	2,199	10	–	
1838 } demy for four years				1843 - -	2,944	10	–	
1839. No Exhibition, and the Royal Irish Art Union formed.				Total by Royal Irish Art Union, four years -				6,778 10 –
				* Private patronage (average per annum) about (300*l.*)				1,227 10 –
						£.		8,000 – –

EXTRACT from "Saunders's News Letter," giving an account of a Public Meeting, 6th May 1839, being one of the first held by the ROYAL IRISH ART UNION, Lord Viscount *Massareene* and *Ferrard* in the chair.

"Mr. Thomas J. Mulvany, Keeper of the Royal Hibernian Academy, in answer to a query from Colonel Pratt, said, 'That perhaps he could best answer that question from his official position by disclosing the fact that the whole amount of purchases made in the four last years' exhibitions was 30*s.*, and that for two water-colour drawings (hear, hear). Could it be expected that under such apathy and total neglect men would give up their time and thought to cultivate the higher branches of the arts, or need he say what a stimulus even the sum mentioned by the gallant officer would effect, if properly administered. He would, however, say this for the profession, that although naturally enough they might look for remuneration for their labours, yet approval and fame, coming from a proper quarter, would, he felt, be still dearer to them, and half the sum for a picture sold as having met the approbation of a large and influential society such as this, would have more beneficial effects than twice the amount from a private individual (hear and cheers).'"

No. 6.—

* This is a very small average. It is difficult to arrive at any exact certainty with regard to the sums expended by private individuals in this department. If the commissions, in addition to the purchases of their Excellencies, the Earl and Countess De Grey, had been taken into accurate calculation, the amount might have been more than doubled, and 10,000*l.* nearer the sum total expended on art in Ireland for the four last years.

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Appendix (K.)

Royal Irish Art Union.

(No. 2.)
Amount of Funds.

No. 6.—TABLE showing the Falling-off of the Funds received by the Exhibitions in *Dublin*, in consequence of the Suspension of the Royal Irish Art Union, in deference to the opinion of the Law Officers in England.

The Royal Hibernian Academy.	The Society of Irish Artists.
Extract of Letter from Wm. Murray, Esq. Treasurer, Royal Hibernian Academy, to Stewart Blacker, Esq., Honorary Secretary, Royal Irish Art Union: "My dear Sir, "I forgot in my communication to you respecting the proceeds of the exhibitions, to furnish you with the difference in the account between this year and the last:	Extract from a Memorandum furnished by E. Hayes, Esq., Treasurer of the Society of Irish Artists, Royal Irish Institution, College-street, Dublin:
"1843. The first 27 days - £. 407 s. 2 d. – "1844. The first 27 days - 261 13 6 "Being a falling off this year already of - - 145 8 6	"1843. The first 27 days £. 90 s. – d. – "1844. The first 27 days 56 – – "The sum total received in 1843 was - - - 161 18 – "This year it will scarcely reach what was obtained in the first 27 days last year at the exhibition, viz. - 90 – –"
"I am, &c. (signed) "*Wm. Murray.* "To Stewart Blacker, Esq. 18th June, 1844."	*N. B.*—It should be remarked, this society, which is an offshoot from the Academy, has had considerable difficulties to labour under during the two years it has existed.—*S. B.*

TABLE No. 7.—STATEMENT of the Admissions to the Schools of the ROYAL DUBLIN SOCIETY, showing the Increase that has followed since the formation of the Royal Irish Art Union, especially in the Superior Departments of Art.

Note.—The marked increase and improvement of the Schools of Design are mainly owing to the painstaking and highly efficient Committee of the Royal Dublin Society, the distribution of premiums by the Lord Lieutenant, and other useful measures introduced by them. It is, however, natural to infer that the public attention drawn to the Fine Arts, and the inducements held out by the Art Unions, have had an animating effect, both on the Committee and on the Schools; for it is not likely that so many would try to advance themselves in this heretofore neglected department, unless they perceived the public mind was steadily directed to the cultivation of a taste which was likely to remunerate its professors for the application of their time and faculties.
S. B.

Date.	Figure.	Landscape and Ornament.	Architecture.	Modelling.	Total.
From Nov. 1837 to July 1838	10	21	15	9	55
Royal Irish Art Union formed 18 April 1839:					
From Nov. 1838 to July 1839	39	52	52	12	155
— 1839 to July 1840	43	72	39	19	173
— 1840 to July 1841	43	43	33	4	123
— 1841 to July 1842	42	64	37	15	158
— 1842 to July 1843	42	56	41	2	141
— 1843 to July 1844	72	89	45	7	213

EXTRACT of a Letter from *William Vicars Griffith*, Esq., Chairman of the Fine Arts Committee, ROYAL DUBLIN SOCIETY, with the above Statement, to *Stewart Blacker*, Esq., Hon. Sec., Royal Irish Art Union.

"THE Dublin Society applies itself to elementary instruction in art, while the Art Union begins with the artist. You are too well acquainted with our schools to require much information from me with regard to them. You know how popular they are, and how eagerly admission to them is sought for. Many come from distant parts of Ireland for the

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the express purpose of attending them; and I remember the case of one lad, whose father (as well as I can recollect) was a stone-mason in the Queen's County, and who having no friends in Dublin took up his abode at Rathcoole (eight miles from hence), with some relatives of his, and regularly walked 16 miles three days in the week, attending the architectural school at nine o'clock in the morning, and returning to his dinner at Rathcoole. Were we more prosperously circumstanced, we could certainly effect a vast deal of good in this department, but our allocation is wretchedly small, only 75 *l.* per annum for contingencies, *i. e.* for the purchase of drawings, models, furniture, and all other expenses, excepting salaries and premiums. The rooms we have are sunk below the level of the adjoining ground, and are cold and damp, with cross lights in all directions. Had we sufficient funds, they might be rendered much more comfortable than they are by substituting boarded floors, of which both the pupils and their parents frequently complain, but in the present state of our finances such a change is quite impracticable. You may easily imagine how scanty a supply of drawings and models we can afford out of such an allowance. The casts we have from the antique were, I believe, the first ever imported into this country, and are those from which almost all our artists have studied: they have not been added to for very many years; and as a collection must, I am sorry to say, be considered exceedingly imperfect. We all lament this, and would feel much obliged to you if you could discover any means whereby we could improve and extend it. As to the Art Union, we are looking forward most anxiously for the Report of the Parliamentary Committee. You may well imagine the suspense of the artists here, who reckoned securely on their harvest, the fruit of their toil, and the anticipated means of support to not a few of them. Some even amongst the more advanced of our pupils, who have ventured into the field of competition at the Academy Exhibition, with creditable original productions, are sadly depressed by the clouds which lower over their *début* as artistés.

Most sincerely yours,

(signed) *William Vicars Griffith.*

Royal Dublin Society, 29 June 1844.

(No. 3.)

INCREASE of STUDENTS in the Life and Antique School of the ROYAL HIBERNIAN ACADEMY, since the formation of the Royal Irish Art Union.

EXTRACT from LETTER of *George Petrie*, Esq. Secretary, Royal Hibernian Academy.

"Dublin, 10 July 1844.

"THE number of students admitted to the schools has been much greater since 1839 than previously, and the increase has gone on progressively. The attendance also in the antique as well as in the living model schools, the latter particularly, has been more than doubled in the average attendance.

"Our exhibition here this year, you will grieve to learn, has been far from productive. The receipts will be but little more than half that of the last; and the loss of sale to the Art Union will be the absolute ruin, I fear, of some of the best of the resident contributors. This is a reflection that makes me melancholy, and deeply regret that the committee did not resolve to buy, whatsoever they might afterwards find it necessary to do with the purchases. I have hitherto struggled to prevent the academy from closing the exhibition, but there seems to be no use in persevering, so I suppose we must close next week.

"Believe me, &c.

"To Stewart Blacker, Esq." "*George Petrie.*"

It may be proper to state that Mr. Petrie, from the close and constant attention given by him to the study of the antiquities of Ireland, especially in connexion with the Royal Irish Academy of Science and Literature, and the Ordnance Survey of Ireland, has not been able to contribute of late to the exhibition himself, nor has he ever looked for or derived any personal advantage from the Art Union; so his testimony may be looked upon as the more valuable, as perfectly disinterested.

Stewart Blacker.

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Appendix (L.)

National Art Union.

Prospectus.

Appendix (L.)

THE NATIONAL ART UNION.

Prospectus of the National Art Union.

Various circumstances have combined to suggest the establishment of an Art Union upon a more extended and comprehensive scale than that of the "societies" at present in existence, with a view to associate, for one common purpose, persons of similar habits and tastes, however removed by distance; to increase the means of justly appreciating the fine arts, and participating in their beneficial influences, and, by circulating works of unquestionable excellence, to give a right bias and a wise direction to that taste for the beautiful and instructive in art which is becoming, not gradually, but rapidly, universal in Great Britain.

The societies which within the last few years have been called into existence in this country, originated, as our readers are aware, with the patrons of art in Germany. The idea was borrowed first in Scotland; it was introduced thence into London; the spirit spread its influence to Ireland and the English provinces; and several such institutions are now in operation, all stimulated by one great and honourable motive, but each having some peculiar characteristics, and all acting upon grounds independent one of another.

The vast advantages that arise to a community from a proper cultivation of the arts, and the salutary enjoyments produced by them, are too obvious, and too generally admitted, to require comment. The astonishing increase of institutions for their promotion, and of societies for their encouragement, in this country, has only kept pace with the public sentiment. The spirit of the age, rejecting the less refined pleasures of former times, requires those that are derived from the cultivation of science, literature, and the arts, because it has been taught to appreciate their value. The aristocracy of rank or commerce are deriving their "home enjoyments" from the mind and hand of the painter, while the taste, and it may be said the judgment, formerly confined to the higher, have spread to the middle classes of society, by whom the inferior productions of the graver are now almost invariably rejected. Fortunately, science has been summoned to the aid of the arts; the invention of the electrotype will, by multiplying, to any extent, the productions of the burin, enable the producer of a fine print to supply it at the cost, formerly, of the commonest engravings, such electrotyped copies being, in all respects, as excellent as the originals of which they are fac-similes; a result that rests upon indubitable authority, and is "established by the proof that it has been found impossible, by most competent judges, to distinguish the one from the other."

The managers of the "National Art Union" avail themselves of this power to answer the increased demand for art of unquestionable excellence, and submit their plan with confidence to the public.

In its leading provisions, it resembles the societies now in operation, and with which the public are already familiar, first, in supplying an impression of a costly engraving for each guinea subscribed, and next, in distributing a collection of works of art, the productions of British artists, as prizes; the prizes to be appropriated in the usual manner of drawing.

In the "National Art Union," however, there will be some peculiar features, upon the importance of which, as serious and valuable improvements, its projectors calculate for success.

These they have now to explain:

With reference to the Prints to be distributed, One for each Guinea subscribed:

1st. The print will be delivered to the subscriber at the time his subscription is paid, thus removing the principal objection to existing art unions, which have delayed the issue of one print until long after another print has been due, causing no inconsiderable disappointment and vexation by continual postponements.

2d. As at least three or four engravings will be submitted to the subscribers, from which a choice may be made, for each guinea subscribed, and as these engravings will be varied as to subject and size, the subscriber will be enabled to select a print that may be suitable to his taste, and will not be compelled, as in previously existing societies, to accept a print the character of which may not be agreeable to him, or which may not possess sufficient merit as a work of art; in short, he will ascertain the true worth of the engraving before he is called upon to become a subscriber.

3d. The prints to be issued by the National Art Union will be greatly superior to any that have been hitherto published by a society; they will be all line engravings, engraved in every instance by the most eminent of British engravers, from the choicest works of the most famous of our British painters, and the expenditure in their production will be at least thrice the amount that has been paid by any existing institution.

With reference to the Prizes for subsequent Distribution among the Subscribers:

1st. The sum to be expended in the purchase of prizes—paintings, drawings, and proof impressions of fine prints—shall amount to the full half of the total sum subscribed, exclusive

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sive of the engravings distributed at the time of subscribing; the number of subscriptions being limited to 25,000, when the whole of the works of art exhibited will be transferred, as prizes, to the subscribers.

No painting or drawing will be selected as a prize of less value than 25 guineas; but smaller prizes will consist of the finest proofs of rare and costly prints, which cannot but be considered more desirable acquisitions than inferior pictures of small price.

2d. The plan of drawing the prizes will be precisely that adopted by the London Art Union, to take place immediately after the completion of the subscription list, but under no circumstances will it be delayed later than the 30th June, 1844.

3d. The paintings and drawings shall be procured directly from the artists, native artists only, and, as far as may be practicable, at once from the easel, so as to secure the latest production of the painter, and to obtain novelty in an exhibition. The managers, however, reserve the right of making additions from private sources, when very desirable works may be offered them, or in case difficulties shall arise in procuring a sufficient number of really good works.

Promises of zealous support and cordial co-operation have already been received from the artists generally.

4th. The pictures so collected for subsequent distribution as prizes will be publicly exhibited, first in London, and afterwards in nearly all the leading towns of the kingdom, thus extending the fame of the artist, and improving the public taste by the most certain and most effectual mode.

While the subscribers will at once receive a beautiful and valuable print, they will, also at once, be enabled to test the beauty and value of the pictures of which they will subsequently become the possessors. The paintings so brought together will be collected from the studios of the painters by gentlemen of taste and judgment, with regard only to their intrinsic merit, inasmuch as upon their intrinsic merit, and the exclusion of mediocre performances, must largely depend the success of the institution.

The advantages thus offered to the public will be sufficiently obvious. While the prints that will be issued may challenge competition with any that have ever appeared in this country, either from public or private sources, and will be procured at a cost commensurate with the importance of the undertaking, the objections that have been urged against art union societies will be in a great degree removed. These objections are two-fold; first, with reference to the choice of pictures by "a committee;" and next, as regards the arrangement by which a prizeholder selects for himself. In one case it has been asserted, that partialities and personal regards have, at times, produced a bias injurious to the arts generally, and have encouraged some artists to enhance the prices of pictures beyond their value, under the assurance of sales; and in the other case, it is contended that the arts are prejudiced by allowing incompetent judges to make choice of unworthy pictures. Both these difficulties will be overcome, inasmuch as the managers of the "National Art Union" will be compelled to choose only such works as are of acknowledged excellence, such only as are calculated to improve the general taste, and such only as will be really worth the value placed upon them. Upon the just and effectual working out of this portion of their plan they ground their expectations of success.

The period for drawing the prizes will be duly announced; it will take place in London, and subscribers will be invited to attend. The proceedings will be conducted under the superintendence of at least 12 of the authorized town and country agents, who will represent the interests of the subscribers.

PRINTS for delivery to Subscribers of the Year 1843.

I. "Ancient Italy," painted by J. M. W. Turner, R. A.; engraved by J. T. Willmore.
II. "Modern Italy," painted by J. M. W. Turner, R. A.; engraved by William Miller.
III. & IV. (The pair to each subscriber of one guinea.) "The Lattice," "The Mask," painted by E. Landseer, R. A.; engraved by J. H. Robinson.

The two first-named are now on the eve of finish by the two eminent line engravers, Messrs. Willmore and Miller; the size of each is 2 ft. 4 in. by 1 ft. 9 in. The interest and beauty of the subjects have been universally acknowledged, and as engravings they will be classed among the most successful efforts of modern times. The pair, after Landseer's exquisite pictures, engraved by J. H. Robinson, are partially known; but the extreme delicacy and cost of the engraving demanded a proportionate charge, which excluded them from the hands of all but a very few. The application of the electrotype has justified their introduction into this plan.

The exhibition in London will take place at the Gallery of the New Society of Painters in Water Colours, Pall Mall, early in January, when the prints will be ready for distribution to the subscribers.

That this plan originates in private enterprise cannot be treated as an objection, inasmuch as in this country such is the origin of nearly every great and prosperous national undertaking, which can benefit its projectors only by really benefiting the public.

Office, 26, Soho-square, London.

Richard Lloyd,
J. L. Grundy, } Secretaries.

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Appendix (L.)

National Art Union.

Prospectus.

The following agents have been appointed to carry out the plan of the "National Art Union" in the several towns of Great Britain; they will receive subscriptions, and be at once supplied with specimens of the prints for distribution.

London:

Messrs. Ackermann & Co., Strand.
Mr. R. Ackermann, 191, Regent-street.
Messrs. A. H. Baily & Co., 83, Cornhill.
Mr. H. Bailey, 158, New Bond-street.
Mr. Dickinson, 114, New Bond-street.
Messrs. Fores, 41, Piccadilly.
Mr. Samuel Hollyer, Chancery-lane.
Mr. Robert Jennings, 62, Cheapside.
Messrs. Lloyd & Co., Harley-st., Cavendish-square.
Mr. J. Mitchell, 33, Old Bond-street.
Mr. F. G. Moon, 20, Threadneedle-street.
Mr. T. M'Lean, Haymarket.
Mr. John Moore, St. Martin's-lane.
Mr. Watson, Vere-street, Cavendish-street.
Messrs. Welch & Gwynne, 24, St. James's-st.

Bath, Messrs. Sims & Son.
—— Mr. W. Everitt.
Belfast, Mr. J. Hodgson.
Berwick-on-Tweed, Mr. James Jaffrey.
Birmingham, Mr. Edward Everitt.
———— Mr. J. L. Norton.
Boston, Mr. J. Noble.
Bristol, Mr. John Norton.
Buckingham, Mr. William Stallworthy.
Cambridge, Mr. J. Dimmock.
———— Mr. Robert Roe.
Canterbury, Mr. Henry Ward.
Carlisle, Mr. C. Thurman.
Chard, Mr. George B. Toms.
Chelmsford, Mr. Henry Guy.
Chester, Messrs. Seacome & Pritchard.
Colchester, Mr. Thomas Knibb.
Derby, Messrs. Moseley & Nephew.
Dorking, Mr. R. B. Ede.
Exeter, Mr. John Gendall.
Gloucester, Mr. Thomas Jew.
Grantham, Mr. Samuel Ridge.
Great Yarmouth, Mr. Frederick Crowe.
Hastings, Mr W. Arundall.
Hull, Mr. W. R. Goddard.
Lancaster, Mr. William Barwick.
Lincoln, Mr. J. W. Drury.
Liverpool, Mr. H. Lacey.
Leicester, Messrs. Brown Brothers.
Maidstone, Mr. J. Smith.
Manchester, Mr. J. C. Grundy.
Monmouth, Mr. C. Hough.
Newark, Messrs. C. & W. Ridge.
Newcastle, Messrs. Currie & Garthwaite.
Northampton, Messrs. Abel & Son.
Norwich, Mr. W. Freeman.
———— Mr. John Gillman.
Oxford, Mr. T. R. Margetts.
Paisley, Messrs. Murray & Stewart.
Peterborough, Mr. Thomas Chadwell.
Preston, Mr. James Carr.
Royston, Mr. Thomas Pickering.
Southampton, Messrs. Best & Snowden.
Spalding, Mr. Thomas Albin, jun.
Wakefield, Mr. A. Metcalfe.
Woolwich, Mr. E. Jones.
Worcester, Mr. T. N. Stratford.

Appendix (M.).

BOYS' FINE ART DISTRIBUTION.

Appendix (M.)

Boys' Fine Art Distribution.

(No. 1.)
Petition of Thomas Boys.

(No. 1.)

PETITION of *Thomas Boys*, on Art Unions and Fine Art Distribution.

TO the Honourable The Commons of the United Kingdom of Great Britain and Ireland in Parliament assembled.

The Humble Petition of *Thomas Boys*, Printseller and Publisher, No. 11 Golden-square, London,

Sheweth,

THAT at the commencement of the year 1843, your petitioner projected a plan entitled a "Fine Art Distribution," similar in its principle to the Art Unions, which had existed with general approbation for some years past.

That he has not been opposed to Art Unions, but has upheld them, stating in his prospectus that "they have contributed and are contributing to much good, in the fostering of native talent, and by infusing into society in general a love of the fine arts, gradually leading to a due appreciation of what is excellent."

That what he has done has been, not to oppose the London Art Union, but to fall in with it, convinced that they both tended to one good end, the advancement of art, and the good of artists; and whether more good has been done by the Art Union than his distribution, or not, it is certain much good has been done for art by both; and that during the time his fine art distribution has been in operation, the London Art Union has been increasing in subscribers. The table beneath will cause to appear to your Honourable House, the similarity of principle, though varying somewhat in detail.

TABLE

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Table.

The *London Art Union*, 1843:	The *Fine Art Distribution*, 1843–44:
Take subscriptions of one guinea each to deliver an engraving, and a chance for prizes of works of art; thus in the year placing in the hands of the public a large amount of works of art, which would not otherwise have been placed.	Does precisely the same.
The total amount so placed by the Art Union in 1843 was 20,338 *l.* 11 *s.*	The total amount arranged to be so placed by the Fine Art distribution, commenced 1843, is 20,599 *l.* 19 *s.*
Both on the same Principle.	
The prizes given in 1843 were in number 286, and in amount 8,000 *l.* to 11,751 tickets, being one prize to every 41 tickets.	The prizes arranged to be given, are in number 711, and amount to 7,474 *l.* to 12,500 tickets, being one prize in every 18 tickets.
The prizes given are in pictures and drawings, to be selected from those registered for the purpose in any of the five London exhibitions.	The prizes are in pictures and drawings, part to be selected from any exhibition, town or country, or from any exhibitor's studio, or to be commissioned to any exhibitor, and part definite and named, and also first class engravings framed.
The engraving delivered to the subscribers, is the same to every one of the many thousands, and is not in any way chosen by themselves.	The engraving delivered to the subscribers is not confined to one subject, but a large number of different engravings is open to selection by subscribers, including a number of new engravings, to take which they please.
The mode of drawing for prizes, is by drawing numbered tickets from one wheel (in which all the tickets are placed), to the extent of the number of prizes in the other, the remainder undrawn not being prizes.	The mode is precisely the same.
The effect is to create a love and admiration of the fine arts, and to draw and fix attention on them.	The effect is precisely the same.
The Art Union prizes consist of paintings, drawings, and medals.	The Fine Art Distribution prizes consist of paintings, drawings, and framed engravings.

In both, the public are nearly equally benefited.
In both, artists are benefited, though there is some variation in the classes.
In both, art is encouraged, promoted, and its sphere enlarged.
In both, the foundation is equity, and the end usefulness.

That the said plan was unobjectionable in every point of morality and equity, was based and carried out in respectability and *bonâ fides*, and was eminently calculated to extend the love of the fine arts, to awaken admiration for works of excellence, and to produce numerous beneficial results to art and artists.

That it stands to reason that when a large disposal of well-chosen works of art is effected, which would not have been unless certain means had been employed, that the use of those means must needs be beneficial to the artists of all classes, who are the producers of them. These being supplied, and the taste for them planted, the desire of novelty will always create a demand for a succession of new works; an increased demand for works of art.

And that an undoubted full equivalent being given for value received destroys the essence of gambling, and brings it under the head of barter or trade, and if a full value be given for money it carries in itself the principle of equity.

That the distribution consists of pictures, drawings, and engravings, as described in the table above, all of first-rate character; and the subscribers received the full and undoubted value of their subscriptions at once in their own selection from a large variety of engravings, a number of them specially engraved for the purpose, and others of the very first class of art, as Landseer's Bolton Abbey, &c.; and that the prizes and engravings to be delivered to subscribers made a total amount to be distributed exceeding 20,000 *l.*; that for this amount of 20,000 *l.* of works of art so supplied and to be distributed by Your petitioner in so many various works, and which his situation as a publisher alone enabled him to do so advantageously to the public, only about half the amount would be receivable by him, from which he would have to disburse the entire cost of the production of the pictures, drawings, engravings, and frames, at their usual prices, estimated at 20,000 *l.*, so distributed, as well as all the very heavy expenses of an enlarged establishment for the purpose of the keeping up of near 300 agencies, and the innumerable expenses of printing, advertising, &c. (postage in one week 15 *l.*), and the whole of which he has undertaken upon himself, resting on the final

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Appendix (M.)

Boys' Fine Art Distribution.

(No. 1.)
Petition of Thomas Boys.

result for his reimbursement, which he felt warranted to do from the unqualified approbation of the public to his plan, but which, if not permitted to be carried out for this time, would subject him to a heavy and serious loss and inconvenience.

That Your petitioner regards art unions as beneficial to art, but that he found the distribution of prints they made so interfered with his business, that he was induced, for his own protection, to project the plan above referred to.

That his plan was definite, clear, and perspicuous, and though commenced in February 1843, was announced from the first not to be completed till the spring of 1844; that he has since it began, in February 1843, thrown into it the full benefit of all his stock, and made it his entire occupation, and has incurred a very large amount of expense and outlay, both in the preparation of the works of art to be distributed, and all the arrangements connected with it, amounting to more than 10,000 *l.*; that he has been honoured with the highest patronage of royalty and rank, as well as by all respectable classes of society.

That conjointly with the art unions, he has pursued his plan under the full belief that the Acts of Parliament existing against lotteries were never intended to apply to such plans as art unions, where *bonâ fide* value was given for every guinea paid, and that they did not so apply.

That art unions having existed so long, and he himself having been unrestrained in the prosecution of his plan for more than 14 months, his belief was confirmed; and having at last brought it to within a few weeks of its perfect completion, in the hope of fulfilling the entire distribution of works of art to the public according to his engagements, and of receiving back compensation for his labour and expense, which when done would yield no more than a moderate profit of from 10 to 12 ½ per cent. on the amount of the distribution, he would hope that in fairness and justice to the public and himself, he may be sanctioned by the Government, on this one occasion only (he does not ask it for a continuance), to wind up the completion of his plan according to his prospectus, and that a short period of two or three months may be given him for that purpose.

That the distribution, first and last, involves the distribution of more than 20,000 *l.* worth of works of art, and therefore it is an important matter to be completed for the general welfare of art.

Your petitioner therefore humbly prays that it may please Your Honourable House to grant him the time and permission above specified for the completion of his plan for this time, being so completely engaged to the public to do so; and

That it may also please Your Honourable House to legalize art unions on that principle most conducive to the good of all branches of art, without exception, and Your petitioner will most readily conform to such enactments as it may please Your Honourable House to make for that end.

And Your petitioner will ever pray, &c. &c.

4 June 1844. *Thomas Boys.*

(No. 2.)

(No. 2.)
Statement of Thomas Boys.

Farther STATEMENT in addition to the Evidence of *Thomas Boys.*

LINE engravings can only be repaired to a certain extent, as at each time of repair the lines are made wider, and the spaces between the lines smaller, so that eventually they run into one another, having no space left between them; the darker parts are those which wear first, and it is to those parts that this most applies; thus, no single line plate on copper when there is much dark could be repaired to work 20,000 fair impressions, in the ordinary way of engraving and repairing, without the use of the electrotype; I should say it would take at least four plates; suppose each plate cost 500 guineas, and the repair of each to work 5,000 to cost 250 guineas more, the four plates with repairs to work 20,000 would cost 3,000 guineas; the same number by the electrotype process would cost under one-third, say

The first engraved copper - - - - - - -	500 *guineas.*
Thirty electrotype plates, including three matrixes, at 15 guineas each - - - - - - - - -	450 —
	950 *guineas.*

Allowing each plate to work 700 impressions, which I think is rather more than the average.

Line engravings on steel of a large size are difficult, on account of the length and strength of the lines, the hardness of the steel so constantly breaking the points of the graver in their progress through the lines. In the cutting or deepening each line, to do it cleanly and with freedom, it should be one undisturbed operation of the hand and graver; the gravers often breaking in the middle of the lines prevent this, which is not the case to nearly the same extent in smaller plates; and secondly, the time and expense would be so great as to render those considerations alone, in ordinary cases, a strong objection to their being undertaken.

Electrotype

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Electrotype is a discovery which ought to be used for all purposes to which it is applicable beneficially, unrestrained by private considerations, and certainly ought not to be cast aside any more than any other scientific discovery or mechanical invention; it is clearly, under present circumstances, an indispensable advantage to art unions.

The electrotype process is capable of rendering nearly a perfect transcript of the original plate received, so good that no ordinary eye could detect the difference, nor even an experienced eye, unless familiar with all the nicer points of the plate in question; but in very many cases the rendering is not quite perfect, nor is the original plate, in such cases, left, after the matrix is taken, in the same state as before, and for this plain reason, that in almost all line plates some of the finer gradations are more or less effected by the burnisher; the burnishing tends to spread the plain surface of the copper over the edges of the lines, rendering the lines narrower, and thus overhanging the incised part of the copper. The copper deposit forming the matrix, by the electrotype process, inserts itself underneath these overhanging parts, and of necessity, when the two plates are detached, the under part, being the stronger of the two, tears them away altogether or lifts them up, thus undoing all that the burnisher has done. This has occurred in the very best specimens yet produced by the electrotype; still it is only to the burnished parts this occurs, and the imperfection here noticed certainly ought not to supersede its use and service.

It is never worth while to spend money in the repair of electrotype plates where a long number of impressions is required, better to have an extra plate or plates; impressions from electrotype plates vary so much by wear or other causes, or perhaps rather more so than the original plates.

I think it would be a good feature to make certain prizes to consist of engravings, such engravings to be chosen by the subscribers, who should deliver a list to the Art Union of what they desire, to be obtained and paid for by the Art Union; it being made a rule, to prevent any undue favoritism or patronage, that in all cases such prints are bought of the respective publishers who publish them, whoever they may be, and in the case of foreign prints being selected, to be purchased at that printseller's to which the subscribers may refer as having seen them.

I should recommend some prizes of sculpture also; but in all cases, whether pictures, engravings, or sculpture, to be left open to the selection of the subscribers. This appears to me to be very useful in making the public go hand in hand with art unions, something for themselves to do; and moreover, that the practice and exercise of comparing one work of art with another, in a matter wherein they are personally interested, tends to mature their judgment.

Although I have said that I found the supply of prints by the art unions interfered with my business, and caused me to undertake my Fine Art Distribution, yet I would also say, that no doubt a beneficial interest to printsellers, in general, has resulted in numerous cases by the dispersion of the Art Union prints into hands where prints had not gone before.

I think if each art union were to publish several different engravings annually, although the demands for prints might increase, the art unions would be the source from whence the supply would be derived, to the great detriment of the printselling trade. The plan I would suggest, as one that would embrace different points, and be an injury to none, is, that each art union should deliver to their subscribers,

1st year, an engraving, and make use of the electrotype.

2d year, a series of outlines.

3d year, a medal.

And then an engraving again, and so on in succession.

I think outlines, when excellent, very good, inasmuch as they consist generally of figure drawing, illustrate well the forms of drapery, and as in cloth figures it is a very common practice for artists to paint the nude figure first, that all the parts may fall correctly, so good outlines undraped are, to a certain extent, so many models to educate the eye.

I should say that the committee of the Art Union should include amateurs, and also some persons of practical talent, capable of advising and showing grounds for advice; probably it would be advisable that such persons be not employed by the Art Union. The committee to be open to assist the choice of subscribers when required. Historical composition and design should undoubtedly be the first object of the Art Union's care, but not to the exclusion of all besides.

Some of the points in the selection of subjects for engraving are, that they are pleasing, not painful in their character and associations; that the expression be powerful or beautiful; that the figures be the principle and not diminutive; that the story be well told; that the point or incident be interesting; the composition, drawing, light and shade effective: simplicity, grace, and grandeur, are also points for the highest class of engravings. The strongest concentration of these points in one form the best subjects for engravings: it is to this that Landseer's "Bolton Abbey" owes its celebrity.

I would beg to observe, that, approving as I do of art unions, believing them to be for the good of art, I have throughout my Fine Art Distribution had that good in view; that I have conjointly with the art unions acted on precisely the same ground as they have, in believing that we were not trespassing against the law, and that if I have done so, it has

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Appendix (M.)

Boys' Fine Art Distribution.

(No. 2.) Statement of Thomas Boys.

been as with them, so with me, unconsciously; that all I petition for is to be permitted to complete my engagements with the public according to my prospectus; I do not ask more, and I have shown that if so completed it would only yield me a very moderate profit. I beg farther to state, that if not permitted, it would, after the 10,000*l.* expense I have undertaken, involve me in a very serious loss. I have hope, therefore, in the favourable consideration of the Committee, that they may see fit to recommend my petition to be granted, and that the words of the Act of Parliament about to be passed may be sufficiently comprehensive to meet my case.

Appendix (N.)

Appendix (N.)

Electrotype Engraving.

Testimonials to Mr. Palmer.

ELECTROTYPE ENGRAVING.

Testimonials to Mr. *Palmer.*

Testimonial from Professor *Bachhoffner*, Professor of Experimental Philosophy, &c. &c.

My dear Sir, Royal Polytechnic Institution, 20 Sept. 1843.

I believe few persons have studied the electrotype process more than I have; and having from time to time had an opportunity of minutely examining the plates produced by you, I have no hesitation in pronouncing them most perfect, both as regards the quality of the metal, and the fidelity of the copy; and therefore do consider you in every way qualified to conduct the process with an absolute certainty of success, and with a degree of expedition which, I assure you, is to me truly astonishing.

I am, &c.

To Mr. Vaughan Palmer, (signed) *G. H. Bachhoffner*,
42, Gloucester-street, Bloomsbury. Ph. D. M.A.

Testimonial from *John S. Gaskoin*, Esq. Chairman of the Art Union of London.

Dear Sir, 32, Clarges-street, 8 August 1843.

Having carefully and constantly watched the results of your mode of electrotyping, as chairman of the engraving sub-committee of the Art Union of London, I have much pleasure in stating that your success has equalled our most sanguine expectations; that the three matrixes were taken from the plate in as perfect a state as possible; and that the original remains as unaltered as though no matrix had been taken from it.

I have further to add, that although the plate of the "Una" is very full of colour, the first plate (electrotyped) gave 830 impressions; and I learn from Mr. Watt, the engraver of the original plate, the last electrotyped plates are more compact in the density of the metal. And I should add another improvement, viz. the reduction of the time in producing a plate of 13 lbs. or 14 lbs. weight to 14 days.

My experience of your process extends to three matrixes and eight plates already obtained from them; and the watching the successful printing of the impressions. The plate which gave the 830 impressions (the other seven are now in operation) was just stained for a few hours, after 260 had been struck off; and again, for a few hours only, after 700 had been printed; and not touched again, as the society prefer fresh plates to repaired ones.

I remain, &c.

To Mr. Vaughan Palmer, (signed) *John S. Gaskoin.*
42, Gloucester-street, Bloomsbury.

Testimonial of Mr. *W. H. Watt*, who engraved the Plate of "Una."

Dear Sir, 16, Lodge Road, St. John's Wood, 18 Sept. 1843.

As you have now completed your first contract with the committee of the London Art Union, viz. to electrotype my engraving of "Una entering the Cottage," I feel much pleasure in congratulating you upon the great success of your operations; and as I have been practically engaged in some of the earliest experiments in the art, in connexion with Professor Bachhoffner, of the Royal Polytechnic Institution, who was the first who used the electrotype for the purpose of obtaining duplicates of engraved plates, I am therefore better qualified to point out to you the advantages of your process.

Until

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Until you produced your plates of the "Una," "Ancient and Modern Italy," &c., plates of similar weight and dimensions had occupied other operators at least 10 weeks; yours are now produced in 14 days. The quality of the metal is far superior to that of other operators; and in this case the solidity of electrotype copper has been amply proved; for I am not aware that there has ever been produced a plate, which, from the nature of the tints, would test so severely the merits of the electrotype, or original plate, as the "Una." The first plate printed produced upwards of 800 impressions, and as the printing was done under my superintendence, I can state that it was assisted no more than plates of that size always are; and had it been a subject more favourable for the press, with reasonable repairs I could have produced twice the number. In fact, if a plate is well electrotyped before it is worn, I am certain that, out of a dozen prints, no engraver could select those taken from an electrotyped plate from those taken from the original plate. As I have found all the plates progressively improving, I feel confident that those who know their own interest will make use of your plates. Wishing you success,

I remain, &c.

To Mr. Vaughan Palmer,
42, Gloucester-street, Bloomsbury.

(signed) *W. H. Watt.*

Testimonial of Mr. *M'Queen*, who printed the Plates of "Una."

Dear Sir, Copper-plate Printing-office, 184, Tottenham-court-road.

I HAVE much pleasure in forwarding my testimonial in your behalf, with regard to your successful application of electrotype. I have now had (for the Art Union of London) 13 of your electrotypes from their plate of "Una," which have been most perfect in all respects. Neither do I think it possible for the engraver himself to point out which is the original or the electrotype. In printing they are equally satisfactory; they have yielded at least as full a number as the plate itself; and this plate, from the very great depth of colour (at all times most difficult), I consider one of the severest tests that electrotype can ever be subject to. I have gone through, personally, some thousands of the prints, the product of these plates, and am in all respects perfectly satisfied with the result.

I am, &c.

To Mr. Vaughan Palmer,
42, Gloucester-street, Bloomsbury.

(signed) *W. H. M'Queen.*

Testimonial of Mr. *Lloyd*, Secretary to the National Art Union.

Dear Sir, National Art Union, 26, Soho-square, 15 Sept. 1843.

IN complying with your request, that "I should give you my written opinion of your success as an electrotypist, as shown by the result of the plates, 'Ancient and Modern Italy,' and 'The Lattice and Mask,' which you have electrotyped for the National Art Union," I have much pleasure in stating, that the confidence which I placed in you at the outset, when there was not only no instance of a large highly finished plate having been successfully electrotyped, but when the opinion of most men, standing high in their connexions with both arts and sciences, were against your success, has not been in the least shaken, but on the contrary fully confirmed.

I have to thank you cordially for the very great pains which you bestowed on the plates before mentioned, and to congratulate both you and myself upon the unexampled success with which your labours were attended. I have not the slightest hesitation in stating, that not only the most minute observer, but even the engraver himself, could not tell whether the impressions were taken from the original or the electrotype plate; and I am quite convinced (and, being a copper-plate printer, I trust my opinion on this head is worth something) that an electrotype plate, produced as you have produced the ones in question, will give off as many impressions as the original engraved plate; and I think I am not going too far when I say, in some instances considerably more. This opinion, although a very humble one, I forward to you with much pleasure, trusting that it may be of service to you, and that your patience and perseverance may be rewarded by golden opinions from other people.

Yours, &c.

To Mr. Vaughan Palmer,
42, Gloucester-street, Bloomsbury.

(signed) *Richard Lloyd.*

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Appendix (N.)

Electrotype Engraving.

Testimonials to Mr. Palmer.

Testimonial from *R. W. Sievier*, Esq. F.R.S., &c., and one of the Directors of the Royal Polytechnic Institution.

Dear Sir,

It gives me great pleasure to add my testimony to those I have read upon your process in electrotyping engraved copper-plates.

I have had the opportunity of watching your experiments ever since you were appointed electrotypist to the Royal Polytechnic Institution, and have seen with great pleasure your ingenious modes of proceeding to bring the art to that certainty which your plates exhibit. It seems to me to be now perfect, and certain of success, both as regards the safety of the original plate, and the beauty of the electrotype. The copper I have examined is as solid as that of a hammered plate; and from all I have learnt from the printers and proprietors, the electrotype gives as many impressions, and equally good, as the original plate.

I am, &c.

To Mr. Vaughan Palmer,
42, Gloucester-street, Bloomsbury.

(signed) *R. W. Sievier.*

Appendix (O.)

Appendix (O.)

Opinions of Counsel.

OPINIONS OF COUNSEL AS TO THE LEGALITY OF ART UNIONS, &c.

Mr. Serjeant Talfourd.

Opinion of Mr. Serjeant *Talfourd*, on a Case submitted to him respecting the Legality of Art Unions, &c.

Observations, accompanied with the Prospectuses of the "Art Union of London," "The National Art Union," and "The Fine Art Distributions of Mr. Boys."

Several of the printsellers and publishers of the Metropolis, believing that the many "art unions," lately established in London and the provinces, are very prejudicial to their interests generally, and that they do not really contribute to the advancement of the fine arts as they profess, and also believing that the whole of them are illegal and contrary to the several statutes against lotteries, have submitted the accompanying prospectuses for the opinion of counsel.

The first (marked A) is that of "The Art Union of London," and is a scheme for raising a large sum of money by the small subscriptions of many persons, and the money so raised is distributed in prizes, in sums of various amounts, one-fourth part, or thereabouts, however, being reserved for the purpose of getting a picture engraved, and printing sufficient impressions from such engravings to enable the managers to give one to every subscriber of one guinea; it is a condition of the society, that the sums obtained as prizes must be laid out in the purchase of pictures or other works of art. By this scheme, the whole of the fund subscribed is divided among the subscribers, and no part is appropriated for any individual benefit.

The second (marked B) is the prospectus of the "National Art Union," and is a proposal for the sale of engravings, now in the possession of the managers, to the amount of 25,000 *l.*; and the purchaser of every guinea print will be entitled to one chance in the distribution of prizes of various amounts (to be laid out in the purchase of works of art), in the whole amounting to 12,500 *l.* This is professedly a private enterprise, and for the benefit of the projectors.

The third prospectus (marked C) is the proposal of an individual in the print trade to sell his stock of prints at the prices at which they have been hitherto usually sold by him; thus professing to give every purchaser the value of his money, and in consideration of the public buying to the amount of 12,000 *l.*, he will distribute among the purchasers, "gratuitously," works of art to the amount of 6,500 *l.*; the distribution however to be by lot, and every purchaser to the amount of one guinea to have one chance, and so in proportion for large purchases.

Your opinion is therefore requested:

Firstly. Whether the whole of such schemes are not lotteries, or such distributions by chance as are in direct violation of the statutes 12 Geo. 2, c. 28, s. 1, and 42 Geo. 3, c. 119, s. 2.

Secondly,

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Secondly. Whether the managers and projectors, and the printers and publishers of these schemes, are not liable to the penalties inflicted by 12 Geo. 2, c. 28, s. 1, and 42 Geo. 3, c. 119, ss. 2 & 5.

Thirdly. Whether the parties subscribing to or purchasing shares in the proposed distributions, be not liable to the penalties of 12 Geo. 2, c. 28, s. 3.

Opinion.

I am of opinion, that all the schemes above described are lotteries, or such distributions by chance, as are in direct violation of the statutes 12 Geo. 2, c. 28, s. 1, and 42 Geo. 3, c. 119, s. 2. Having referred not only to those statutes, but to others in *pari materia* with them, from 10 & 11 Will. 3, c. 17, downwards, I think that a scheme by which any valuable things, whether monies, lands, or chattels, are offered as prizes, to be determined by lot or other machinery of chance, among parties who obtain a right to share in the chance by the payment of money, is in the nature of a lottery, are within the penalties of the statutes. Societies, like "The Art Union," having for their direct object the encouragement of art, were, doubtless, not contemplated by the Legislature, when providing, by repeated and cumulative enactments, against the temptations of gaming; and possibly the good resulting from that encouragementand may countervail the evil of the means adopted; but it cannot be concealed, that the lovers of art have, in such a plan, condescended to borrow aid from the love of chance, the principal of gaming, which it was the object of the law to repress; and I do not think that the end can, in the construction of the statutes, be holden to justify the means. In each of the schemes before me, the purchaser of a chance has, besides that chance, a certain advantage; but I do not think this circumstance prevents the illegality from attaching to the scheme, as in each case the participation in the chance of prizes to be drawn by lot, is part of the contract on which the subscription is paid or the purchase made; nor do I think the allegation of Mr. Boys, that he will sell a number of prints at the present prices, and give to the purchasers chances for pictures and prints of great value, will exempt his plan from the liability created by the Acts against lotteries; nor do I think the legal objection to such schemes varied, whether they are the speculation of individuals for individual gain, as in the case of the "National Art Union," and in that of Mr. Boys's sale of his stock, or whether like the "Art Union" they are sustained by a number of persons, having the advancement of art as their object, but seeking it by exciting and gratifying that desire for acquisition by mere chance, which the legislature has sought to discourage.

Secondly and Thirdly. I am, therefore of opinion, that the managers and projectors, and the printers and publishers of these schemes, are liable to the penalties inflicted by 12 Geo. 2, c. 28, ss. 1 & 4, and 42 Geo. 3, c. 119, ss. 2 & 5, and that the parties subscribing to or purchasing shares in the proposed distributions, and who proceed to take their chances of prizes at the drawing of the lots, are liable to the penalties of 12 Geo. 2, c. 28, s. 3; but although such, in my judgment, are the respective liabilities of these parties, I think these liabilities, except as far as a forfeiture of the prizes may be obtained by information, can only be enforced by the Attorney-general; for by 46 Geo. 3, c. 148, s. 59, "all pecuniary penalties for an offence against any law touching or concerning lotteries," are directed to be applied to the use of the Crown; and all proceedings to recover or enforce them are prohibited, and made liable to be stayed, unless prosecuted in the name of the Attorney-general in the Court of Exchequer. There is, however, a subsequent Act (6 & 7 W. 4, c. 66), entitled, "An Act to prevent the advertising of foreign or illegal lotteries," whereby it is enacted that "if any person shall print or publish, or cause to be printed or published, any advertisement "or other notice, of or relating to the drawing or intended drawing of any foreign lottery, or of any lottery not authorized by some Act of Parliament, or if any person shall print or publish, or caused to be printed or published, any advertisement or notice concerning or in any manner relating to any such lottery, or any ticket, chance, or share thereof or therein," the offender shall forfeit 50 *l.* to be recovered with costs in any of the superior courts, one moiety to the use of the Crown, and the other to the informer. Under this Act, I think any party who can be proved to have published or ordered the publication of either of the three prospectuses before me, is liable to the penalty there created, at the suit of any person, so that each act of publication is made only on the ground of one penalty. There will, no doubt, be a strong disinclination to apply the Act against lotteries to associations for the advancement of art; but I think, if they have a valid ground of exemption from penal restrictions of the law, they should seek it from the Legislature, whence only, in my judgment, it can effectually be procured.

21 February 1843. (signed) *T. N. Talfourd*, Serjeant's Inn.

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Appendix (O.)

Opinions of Counsel.

F. Kelly, Esq. Q. C. and Mr. C. Clark.

OPINION of *Fitzroy Kelly*, Esq. Q. C. and Mr. *Charles Clark*.

Two questions have been submitted to consideration, first, whether the Royal Polytechnic Union of London, as described in its prospectus, is "in violation of the several statutes against lotteries and gaming." Secondly, "If this union is in violation of the statutes, then to what legal proceedings are the members liable?" A careful review of all the statutes passed upon the subjects of gaming and lotteries, leads to the conclusion that it was the intention of the Legislature to protect the unwary against fraudulent schemes of gambling set on foot by interested persons, who, offering what appeared to be the chance of tempting advantages to subscribers, such as should, in a few instances, give a great return for a small outlay, encouraged a spirit of gambling, but who yet arranged their whole schemes in such a manner, that though some subscribers might benefit to a large amount most of them would lose all, or nearly all, that they subscribed, while the schemers themselves, even if all the nominal prizes were fairly distributed, would inevitably obtain a very considerable profit. In such cases there were two parties, having opposite interests, the schemers themselves, on the one hand, the public on the other; the benefit to the former was certain, it was to be obtained at the cost of the latter. The Legislature has declared all such schemes, no matter by what means they are carried into effect, to be illegal. The statutes in which the Legislature has thus declared its intention do not apply to cases where no two parties with such conflicting and irreconcilable interests exist. A scheme such as that of the Royal Polytechnic Union does not appear ever to have been contemplated by the Legislature, certainly has never been prohibited by it in terms. If three men, each of whom was unable to purchase a certain picture, should agree together to subscribe the amount required for its purchase, and should further agree that when purchased, they would determine by lot which of them should become the possessor of the picture, or which of them should obtain the credit of presenting it to a public institution, they might do so without incurring any of the penalties directed against those who infringe the provisions of the Lottery Acts. It makes no difference in principle that the subscribers, instead of three men, are 30,000, nor that the purchase, instead of being confined to one picture, is made to extend to hundreds; it is the absence of the conflicting interests of schemers and of the public, and therefore the absence of any necessity for legislative protection that renders the statute inapplicable.

The answer to the first question therefore is, that the Royal Polytechnic Union, as its means and objects are described in the prospectus, is not in violation of the several statutes against lotteries and gaming, it consequently becomes unnecessary to answer the other question; but we may observe, that even if the letter of the statutes did extend to the Royal Polytechnic Union, we are satisfied that no proceedings against them within the control of the law officers of the Crown would be permitted.

Temple, 9 March 1843.

Fitzroy Kelly,
Charles Clark.

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Appendix (P.)

FOREIGN ART UNIONS.

(No. 1.)

PRUSSIA.

1.—Berlin.

STATUT des Vereins der Kunstfreunde im *Preussischen* Staate.

Schutzherr: Seine Majestät der König.

Allerhöchste Bestätigungsurkunde.

Ich habe bei dem von Ihnen am 30 v. M. eingereichten, hieneben zurückerfolgenden revidirten Statute des Vereins der Kunstfreunde im Preussischen Staate nichts zu erinnern gefunden, und will dasselbe daher hiermit bestätigen.

(gez.) *Friedrich Wilhelm.*

Berlin, den 10ten Mai 1840.

§ 1. Der Zweck des Vereins ist: Beförderung der Kunst und Verbreitung allgemeiner Theilnahme für dieselbe. Zweck des Vereins und Mittel zu dessen Erreichung.

§ 2. Der Verein umfasst, mit Ausnahme der grössere Mittel erfordernden Baukunst, alle bildenden Künste, namentlich die Bildnerei in Stein und Erz, die Malerei, das Kupferstechen, Holzschneiden, Steinschneiden, Prägen von Denkmünzen u. s. w.

§ 3. In der Ueberzeugung, dass auch bedeutende Mittel durch Zersplitterung unwirksam werden, beschränkt der Verein seine Thätigkeit auf Erwerbung ausgezeichneter Kunstwerke und auf Unterstützungen zu deren Hervorbringung.

§ 4. In der letztern Beziehung wird der Verein, da für Preisbewerbungen anderweitig gesorgt ist, einen Theil seiner jährlichen Einnahme verwenden, um die Ausführung und zweckmässige Aufstellung grösserer Kunstwerke durch verhältnissmässige Beiträge zu sichern, so wie die Herstellung älterer öffentlicher Kunstdenkmale zu befördern. Dem Vorstande wird demnach die Befugniss beigelegt, über ein Zehntheil der Jahres-Einnahme zur Beförderung der vorgedachten öffentlichen Kunstzwecke zu verfügen, und, was hievon im Laufe des Jahres nicht verausgabt wird, auf das folgende Jahr zu übertragen.

§ 5. Der grössere Theil der Jahres-Einnahme hingegen ist bestimmt theils zur Erwerbung theils zur Vervielfältigung von Kunstwerken jeder Art behufs der unentgeltlichen Verloosung oder Vertheilung unter die Mitglieder des Vereins.

§ 6. Der Verein will durch den Ankauf eines jeden Kunstgegenstandes, wenn mit dem Urheber desselben nicht ein Anderes vereinbart wird, immer zugleich das Recht zur Vervielfältigung dieses Kunstgegenstandes durch den Grabstichel, die Lithographie, den Holzschnitt, durch Abguss etc. erwerben, sowohl um das Kunstwerk für den Verein möglichst gemeinnützig zu machen, als auch um demjenigen Mitgliede, welchem dasselbe durch das Loos zufällt, dessen ungestörten freien Genuss zu sichern.

§ 7. Die Mittel des Vereins dürfen nur auf Werke inländischer Künstler verwendet werden. Zu diesen werden jedoch nicht bloss diejenigen Künstler, welche von Preussischen Eltern geboren sind, oder in Preussen wohnen, sondern auch diejenigen gerechnet, welche auf einer Preussischen Kunstschule ihre Studien vollendet haben.

§ 8. Der Verein, welcher in Berlin seinen Sitz hat, besteht aus den bereits zusammengetretenen und in der Folge hinzutretenden Freunden der Kunst. Wer als neues Mitglied aufgenommen sein will, meldet sich deshalb bei dem Directorium. Verfassung des Vereins.

§ 9. Jedes Mitglied macht sich durch seinen Beitritt zu einem praenumerando zu entrichtenden jährlichen Beitrage von fünf Thalern in Preussischem Courant anheischig, erhält dagegen in dem Hauptverzeichnisse der Mitglieder eine bestimmte Nummer, und erwirbt ein Anrecht an den nach seinem Eintritt zur Verloosung und Vertheilung kommenden Kunstwerken, so wie die Befugniss, in den öffentlichen Versammlungen des Vereins

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zu erscheinen, in denselben seine Stimme abzugeben, und die ihm angemessen scheinenden Vorschläge zu machen.

Wer sich zu einem mehrfachen Beitrage verpflichtet, erhält bei den Verloosungen der Kunstwerke (§ 25) so viele Loose, als er einfache Beiträge gezahlt hat, von den zur allgemeinen Vertheilung kommenden Kupferstichen und anderen Vereinsgaben hingegen ein Exemplar aus den ersten Abdrücken, während die übrigen Abdrücke in Serien von funfzig Exemplaren unter die anderen Mitglieder verlooset werden.

§ 10. Das Rechnungs-Jahr des Vereins läuft vom Schlusse der einen bis zum Schlusse der folgenden öffentlichen Jahres-Versammlung (§§ 19, 20).

§ 11. Der Termin, bis zu welchem die Einzahlung rückständiger Beiträge und der Beitritt neuer Mitglieder zulässig ist, wird spätestens drei Wochen vor dessen Eintritt durch die Allgemeine Preussische Staats Zeitung, die Spenersche und Vossische Zeitung bekannt gemacht. Wer sich vor Ablauf dieses Termins zur Aufnahme meldet, und den ersten Beitrag zahlt, erwirbt die Mitgliedschaft für das laufende Jahr. Alle Mitglieder, welche bis zu diesem Termin ihre Beiträge zu zahlen unterlassen, werden dagegen als ausgeschieden betrachtet.

§ 12. Die Liste der Mitglieder des Vereins wird mit der Summe ihrer Beiträge am Schlusse jedes Rechnungsjahres durch den Druck bekannt gemacht.

§ 13. Die Angelegenheiten des Vereins besorgt ein aus eilf Mitgliedern zusammengesetzter Vorstand, unter welchen in der Regel sieben Künstler sind.

§ 14. Von diesen eilf Mitgliedern des Vorstandes bilden ein Vorsitzender, ein Stellvertreter desselben, ein Secretär und ein Schatzmeister das Directorium des Vereins für die laufenden Geschäfte und die Wahrnehmung der Rechte desselben. Das Directorium ordnet die Wirksamkeit des Vereins nach den Statuten und ordnungsmässig gefassten Beschlüssen, beruft die öffentlichen Versammlungen, bringt in denselben die statutenmässig vorbereiteten Gegenstände zur Berathung und fasst nach den eingesammelten Stimmen der Anwesenden die Beschlüsse ab. Dasselbe ist für die statutenmässige Verwendung der Beiträge des Vereins verantwortlich.

§ 15. Der Vorsitzende, in Behinderungsfällen dessen Stellvertreter, leitet die Berathung in den Versammlungen; bei Stimmengleichheit steht ihm der Ausschlag zu.

Der Secretär führt gemeinschaftlich mit dem Vorsitzenden den Briefwechsel des Vereins, und mit dem Schatzmeister die anzufertigenden Listen der Mitglieder. Er hält das Protocoll in den Versammlungen, und besorgt die von dem Vereine ausgehenden öffentlichen Bekanntmachungen.

Der Schatzmeister unterzieht sich der Verwaltung der Gelder des Vereins, besorgt alle Einnahmen und Ausgaben desselben, die letzteren nach den schriftlichen Anweisungen des Vorsitzenden, führt hierüber Rechnung, und legt diese am Schlusse jedes Rechnungsjahres zur öffentlichen Prüfung vor.

§ 16. Zur Berathung über alle Gegenstände, welche eine künstlerische Beurtheilung erfordern, namentlich bei der Auswahl der anzukaufenden Kunstwerke, Bestellung von Kupferstichen, etc. treten alle Mitglieder des Vorstandes zusammen, und beschliessen nach Stimmenmehrheit der Anwesenden. Der Verein überlässt ihnen dieses Geschäft mit vollem Vertrauen auf die Richtigkeit ihres Kunstgefühls und die Unpartheilichkeit ihrer Entscheidungen. Um einen gültigen Beschluss zu fassen, müssen jedoch wenigstens sieben Mitglieder des Vorstandes zugegen sein.

§ 17. Dem Vorstande wird ein Ausschuss von zehn Mitgliedern beigegeben, um mit demselben solche Gegenstände, welche sich zu einer gründlichen Erörterung in den öffentlichen Versammlungen nicht eignen, zu besprechen. In der Regel hängt die Zuziehung des Ausschusses von dem Ermessen des Directoriums ab, diesselbe ist jedoch erforderlich:

1) bei Verwendung des zu öffentlichen Kunstzwecken bestimmten Fonds;
2) bei allen Bestellungen einzelner Kunstwerke, deren Kosten sich auf 2,000 Thlr. und mehr belaufen;
3) bei Auslegung zweifelhafter, d. h. solcher Stellen des Statuts, über dessen Sinn die vier Mitglieder des Directoriums nicht einverstanden sind;
4) bei Vorbereitung der Gegenstände, welche in den öffentlichen Versammlungen des Vereins zur Berathung gebracht werden sollen.

In allen diesen Fällen treten der Vorstand und Ausschuss zusammen und beschliessen nach Stimmenmehrheit der Anwesenden. Ein gültiger Beschluss kann aber nur gefasst werden, wenn wenigstens zwei Drittheile der Gesammtzahl zugegen sind.

§ 18. Der Ausschuss lässt durch eine Commission von drei Mitgliedern aus seiner Mitte die Rechnung des Schatzmeisters prüfen, und berichtet über den Befund der Rechnungs-Annahme und des Kassenbestandes in der Jahres-Versammlung.

Öffentliche Versammlungen und Wahlen.

§ 19. Die Zeit und die Zahl der öffentlichen Versammlungen des Vereins hängt von den Umständen ab. Spätestens im Mai eines jeden Kalenderjahres muss aber eine öffentliche Versammlung gehalten werden, in welcher über die Wirksamkeit des Vereins und den Befund der Rechnungs-Abnahme Bericht erstattet, die Verloosung der zu diesem Zwecke erworbenen Kunstgegenstände bewirkt, auch alle zwei Jahre über die Bestätigung oder Erneuerung des Vorstandes und Ausschusses berathen wird. Ausserdem kann in dieser,

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dieser, wie in jeder andern öffentlichen Versammlung über die von dem Directorium oder einzelnen Mitgliedern des Vereins zur Sprache gebrachten Gegenstände verhandelt und beschlossen werden.

§ 20. Die ordentliche Jahres-Versammlung muss innerhalb 14 Tagen nach dem (§ 11) angeordneten Rechnungs-Abschluss gehalten, und der bestimmte Tag der Versammlung mindestens acht Tage vorher durch die ebendaselbst genannten öffentlichen Blätter bekannt gemacht werden. Durch dieselben Blätter muss das Directorium jede ausserordentliche Versammlung mindestens vier Wochen vor dem dazu bestimmten Tage berufen.

§ 21. Wer in einer öffentlichen Versammlung etwas vorzutragen wünchst wendet sich deshalb, nach Erstattung des Hauptberichts, an den Vorsitzenden, welcher vor der Verloosung hierzu jedesmal auffordern wird. Nachdem der Antragsteller gesprochen hat, ist jeder befugt, den Antrag zu unterstützen oder zu bestreiten. Der Antragsteller kann die Einwendungen eines jeden beantworten; nachdem dies geschehen, findet aber eine weitere Rede und Gegenrede zwischen denselben Mitgliedern nicht statt, sie müsste denn in kurzer Aufklärung eines Missverständnisses bestehen.

§ 22. Ueber alle von dem Directorium zur Berathung gebrachten Gegenstände kann, insofern sie nicht eine Abänderung des Statuts betreffen, in derselben öffentlichen Versammlung ein Beschluss gefasst werden. Vorschläge einzelner Mitglieder können dagegen erst in der nächsten öffentlichen Versammlung zur Abstimmung kommen. Jedem Mitgliede steht es aber frei, seine Vorschläge dergestalt zeitig dem Directorium vorzulegen, dass dasselbe solche prüfen und zur Berathung für die nächste öffentliche Versammlung vorbereiten kann.

§ 23. Abänderungen des Statuts können nur von dem Directorium, nach vorgängiger statutenmässiger Berathung (§ 17, No. 4,) vorgeschlagen, oder müssen, wenn sie von einzelnen Mitgliedern beantragt werden, zuvörderst dem Vorstande und Ausschusse zur Prüfung überwiesen werden. Erklären sich diese gegen den Antrag, so kann in derselben Sitzung, in welcher das Directorium über die Prüfung Bericht erstattet hat, auch darüber, ob der Antrag zu verwerfen oder zur weitern Berathung anzunehmen sei, beschlossen werden. Wird der Antrag in dem vorgedachten Falle zur weiteren Berathung angenommen, oder ein die Abänderung des Statuts betreffender Vorschlag von dem Directorium selbst gemacht oder unterstützt, so ist die beabsichtigte Abänderung des Statuts zur Kenntniss aller Mitglieder zu bringen, und damit die Einladung zu einer, mindestens sechs Wochen nach der Mittheilung hinauszurückenden, öffentlichen Versammlung zu verbinden. In der Einladung muss ausdrücklich bemerkt werden, dass in der Versammlung über die beantragte Aenderung des Statuts ein Beschluss gefasst werden solle.

§ 24. Die Beschlüsse in den öffentlichen Versammlungen werden nach absoluter Stimmenmehrheit gefasst. Nur bei der endlichen Abstimmung über eine beantragte Abänderung des Statuts müssen drei Viertheile der Anwesenden sich für die Annahme erklären, damit dieselbe als beschlossen angesehen werden kann.

Um einen gültigen Beschluss fassen zu können, müssen mindestens vierzig Mitglieder zugegen sein.

§ 25. Die Verloosung der Kunstwerke erfolgt in der Art, dass die Nummern, unter welchen die Namen der Vereins-Mitglieder in den Listen eingetragen sind, in das eine, und die Nummern der Gewinne in das andere Glücksrad gelegt werden. Für diejenigen Mitglieder, welche mehrfache Beiträge entrichten, werden so viele Namens-Nummern eingelegt, als sie einfache Beiträge gezahlt haben. Sodann wird aus dem einen Rade eine Gewinn-Nummer, aus dem anderen die darauf fallende Namens-Nummer gezogen, und damit so lange fortgefahren, bis alle Gewinn-Nummern herausgekommen sind. Die in dem ersten Rade bleibenden Namens-Nummern sind Nieten.

Die Versammlung wird vor jeder Ziehung aufgefordert werden, sich davon, dass alle Namens-Nummern in das Glücksrad kommen, durch einige Proben zu überzeugen.

§ 26. Die Bestätigung oder Erneuerung der Stellen im Vorstande und Ausschusse wird alle zwei Jahre in der Jahres-Versammlung berathen, zu welchem Behuf derselben neben den in wirklicher Thätigkeit befindlichen Mitgliedern noch fünf Personen für den Vorstand und fünf Personen für den Ausschuss von dem Directorium, nach vorgängiger statutenmässiger Berathung (§ 17, No. 4,) vorgeschlagen werden. Die Wahl ist jedoch in keiner Weise auf die oben genannten beschränkt, sondern völlig frei

§ 27. Die Wahlen geschehen in den Versammlungen dergestalt, dass jeder Stimmende einen Zettel mit den Namen der im § 26, bezeichneten Personen erhält, und denselben nach getroffener Auswahl zurückgiebt. Das Directorium lässt sodann durch drei Anwesende diejenigen ermitteln, welche die meisten Stimmen erhalten haben, und macht den Erfolg der Wahlen vor dem Ende der Sitzung bekannt.

Bei der Wahl des Vorstandes dürfen die zeitigen Mitglieder desselben und bei der Wahl des Ausschusses die zeitigen Mitglieder des letzteren nicht mitstimmen.

§ 28. Wenn in der Zwischenzeit von einer Wahlperiode zur andern ein Mitglied des Vorstandes oder Ausschusses abgeht oder dauernd behindert ist, so wird in dessen Stelle durch gemeinschaftlichen Beschluss beider Behörden ein anderes Mitglied des Vereins erwählt. Die Namen der solchergestalt eingetretenen Mitglieder werden zwar in der

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nächsten Jahres-Versammlung bekannt gemacht, sie bleiben jedoch, wenn die Versammlung nicht zugleich eine Wahl-Versammlung ist, bis zu dieser in Thätigkeit, und werden dann in Stelle der ausgeschiedenen Mitglieder auf die Wahlzettel gesetzt. Eben so werden anstatt derjenigen in wirklicher Thätigkeit befindlichen Mitglieder, welche die Wiedererwählung ablehnen zu wollen erklären, nach dem gemeinschaftlichen Beschlusse des Vorstandes und Auschusses andere Personen in Vorschlag gebracht.

§ 29. Wenn im Vorstande, im Ausschusse, oder in der General-Versammlung der Sohn oder Schüler eines Mitgliedes zur Berücksichtigung seiner Kunstleistungen in Vorschlag gebracht wird, so wird sich dasselbe für diesen Fall der Ausübung seines Stimmrechts begeben.

§ 30. Fremde können den öffentlichen Versammlungen des Vereins beiwohnen, wenn ein Mitglied sie dem Vorsitzenden vor Eröffnung derselben bekannt macht. An den Verhandlungen nehmen sie nicht Theil.

(gez.) v. *Olfers.* *Funk.* *Bendemann* sen. *Knoblauch.* *Keibel.* *Rauch.* *W. Wach.* *Fr. Tieck.* *Rühle* v. *Lilienstern.* *Kortüm.* *Fr. Krüger.* *Reimer.* *A. Decker.* *C. Kolbe.* *Bornemann.* *Begas.* *Wagener.* *Stüler.*

Berlin, den 4ten März 1840.

VERHANDLUNG der am 30sten December 1828 gehaltenen Versammlung des Vereins der Kunstfreunde im *Preussischen* Staate.

Der Vorsitzende erstattete im Namen des Directoriums des Vereins den nachfolgenden Bericht:

Die hier versammelten geehrten Mitglieder des Vereins der Kunstfreunde werden sich aus unsrer letzten Verhandlung erinnern, dass über einen bedeutenden Theil der damals vorräthigen Mittel nicht verfügt worden war, weil man sich eine reiche Gelegenheit zu interessanten Ankäufen von der diesjährigen akademischen Kunstausstellung versprach.

Diese Erwartung ist nicht nur erfüllt, sondern, wie man mit Recht sagen kann, übertroffen worden. Das Directorium des Vereins hat sich daher vom ersten Anfange der Ausstellung an bemüht, die zurückgelegte Summe so weit zu benutzen, als es für seine Zwecke geeignete Bilder vorfand, die nicht schon vor der Ausstellung in Privatbesitz waren, oder nicht von Sr. Majestät dem Könige, nach der auch in diesem Jahre den vaterländischen Künstlern bewiesenen huldreichen Begünstigung, ausgewählt wurden. Wir freuen uns, auf diese Weise der heutigen Versammlung eine besonders reiche und mannigfaltige Auswahl von Bildern zur Verloosung vorlegen zu können.

Die Vorzüglichkeit der diesjährigen Ausstellung, die ungetheilte Anerkennung, die sie im Publicum gefunden, und der gesteigerte Antheil, der in diesem Jahre auch unsrem Vereine geschenkt worden ist, sind ein höchst erfreulicher Beweis, dass die Bemühungen der Künstler und ihre Aufnahme im Publicum in einem schönen, zu noch grösseren Hoffnungen berechtigenden Bunde mit einander stehen. Es giebt kaum eine Gattung der Plastik und Malerei von dem Bildnis und dem aus dem gewöhnlichen Lebenskreise entnommenen Genrebild an bis zur Darstellung malerischer Naturansichten, geschichtlicher Scenen, romantischer Dichtung und religiöser Gegenstände, von welcher die Ausstellung nicht einzelne gelungene Werke aufzuweisen gehabt hätte; die Theilnahme verbreitete sich über alle diese Gattungen, und beides zeigt den richtigen Weg, welchen die Kunst und ihre Beurtheilung genommen hat. Es ist nicht eine Gattung von Gegenständen, an welche sich die Einbildungskraft einseitig hängt, es ist der rege und lebendige, Alles in characteristische und idealische Form verwandelnde Kunstsinn, welcher die Stille der Natur und die Bewegung des Lebens, die Vor- und Mitwelt, die Wirklichkeit und Dichtung in sein Gebiet schöpferisch hinüberzieht.

Dieser ächte Sinn, der in jeder rein gestimmten Brust ein entsprechendes Gefühl antrifft, ist es allein, der die Kunst wahrhaft ins Leben einführt, und ein gegenseitig verknüpfendes Band zwischen dem Kunstler und seiner Nation schlingt. Die volle Wahrheit der Naturanschauung mit der rein künstlerischen Idee vermählend, regtter dasjenige im Menschen an, woraus die Kunst selbst nur als die zarteste und bewundernswürdigste Blüthe emporspriesst, das Verlangen nach dem Höheren, Geistigen, das Streben, die Erhabenheit und Anmuth, welche erst dann ausstrahlt, wann die Phantasie sich der Wirklichkeit bemeistert, in die, ohne jenen begeisternden Einfluss, engen und dunkeln Verhältnisse des Lebens zu bringen. Wo die Kunst aus dieser Mitte des menschlichen Gemüthes entspringt, da schreitet sie, vor jedem Irrwege sicher, ewig jugendlich auf einer Bahn fort, die ihr erlaubt, sich nach allen Seiten hin in unbeschränkter Freiheit zu bewegen. Wo sie eine andre, mehr äusserliche Richtung nimmt, oder nicht einzig der Fülle der Empfindung und der Phantasie entströmt, da dreht sie sich, selbst bei bedeutender technischer Vollkommenheit, bald in einem ewig in sich zurückkehrenden Kreise herum, und wirkt nicht wohlthatig auf das Gemüth und das Innere des Menschen zurück.

Man hat oft mehrere Beförderungs- und Erweckungsmittel der Kunst namhaft gemacht. In verschiedenen Epochen haben verschiedne gewirkt. Wir sehen mehrere, deren belebenden

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belebenden Einflusses die Kunst sich unter uns erfreut: schützende Gunst des erhabenen Monarchen, der die Hauptstadt mit glänzenden Gebäuden verschönert, die vorhandenen Kunstschätze durch Ankäufe bereichert und jedes Talent aufmunternd, Werke der Künstler Seiner Zeit um Sich versammelt; religiösen Sinn; edles Streben der Bürger, ihre Städte mit Denkmälern zu schmücken; mannigfache Befreundung mit der Kunst im häuslichen Kreise des Privatlebens; geläuterten Geschmack, der, zur Anmuth des Alterthums zurückkehrend, sinnige Kunstform an die Stelle leerer Pracht und bedeutungsloser Verzierung setzt. Was aber die Kunst in unserer Zeit, und vorzüglich in Deutschland, neben allen jenen so mächtigen Beförderungsmitteln, tragen und heben, was ihr den Character ausprägen muss, stammt aus dem Innern her, und gehört der Ideenentwicklung an. Es ist die Höhe des geistigen Strebens, auf welche unsre Zeit durch die Arbeit der verflossenen und den Genius grosser Männer gestellt worden ist, die Bildung, die reich und fruchtbar, wie die tausendfältigen Forschungen, die sie uns zuführen, und tief und gediegen in Dichtung, Philosophie und jedem wissenschaftlichen Bemühen, aus Mannigfaltigkeit Einheit schafft. Indem sie die ernste Forderung enthält, jede geistige Thätigkeit in ihrer wahren und vollen Natur zu verfolgen, und durch die reine Stimmung der einzelnen alle in den harmonischsten Einklang zu bringen, lenkt sie die Kunst zu ihrem wahren Ziele, und setzt sie mit Allem in Wechselwirkung, was das Gemüth von der Welt erfasst, und ihr aus seinen Tiefen zurückgiebt. Die Behauptung scheint nicht zu kühn, dass die Kunst sich jetzt unter uns in dieser Bahn befindet, und es wird doppelt unsre Pflicht, ihr auf derselben unsre befördernde Theilnahme zu widmen.

Ich habe jedoch nur darum gewagt, dieser allein zum Ziele führenden künstlerischen Richtung zu gedenken, weil von ihr auch die wohlthätige Rückwirkung der Kunst auf diejenigen abhängt, für welche der Kunstler arbeitet, und weil unser Verein dergestalt in die Mitte zwischen dem Künstler und dem Publicum gestellt ist, dass diese Rückwirkung hauptsächlich unsre Aufmerksamkeit auf sich ziehen muss. Ja, es lässt sich nicht läugnen, dass dieselbe sogar höher, als die Kunst selbst, steht, da diese, wenn man einen Augenblick vergisst, dass alles Geistige seinen Zweck nur in sich trägt, ihren Werth erst durch ihren Einfluss auf den Menschen und seine allgemeine Bildung erhält.

Es hat mir sogar geschienen, dass diese Beziehung unsres Vereins nicht immer gehörig erkannt und gewürdigt, und derselbe oft zu einseitig als ein bloss für den Künstler bestimmtes Beförderungsmittel der Kunst angesehen wird.

In sich und zuletzt ist dies zwar auch vollkommen wahr, da auch die im Publicum geweckte und unterhaltene Kunstliebe wieder wohlthätig auf den Künstler zurückwirkt. Aber in seiner unmittelbaren Bestimmung ist der Verein recht eigentlich und seinem ursprünglichsten Zweck nach, auch eine von Freunden der Kunst, wie er den Namen trägt, in der Absicht gestiftete Verbindung, in ihm eine Gelegenheit, ja eine Aufforderung und Verpflichtung zu finden, sich mit Kunstgegenständen zu beschäftigen, und die Liebe zu dieser Beschäftigung, jeder in seinem Kreise, zu verbreiten. Darum ist gleich Anfangs die Verloosung der Bilder bestimmt worden, damit sie nicht kalt und nüchtern gesammelt und aufgestellt würden, sondern ins Leben ausgingen, Liebe und Eifer zu wecken. Darum hat man in früheren Versammlungen das allgemeine Vertheilen der radirten Blätter beschlossen, und fährt, trotz der bedeutenden damit verbundenen Aufopferungen, sorgfältig darin fort, damit jedes Mitglied, da die Kunst nichts ohne Anschauung ist, etwas Anschauliches über die Unternehmungen des Vereins zur Erhaltung und Beschäftigung seiner Theilnahme in die Hände bekomme.

Diese Rücksichten haben nun auch das Directorium und den Künstler-Ausschuss bei den diesjährigen Ankäufen geleitet. Man hat geeilt, sich solcher Bilder zu versichern, welche die würdigsten schienen, unter die Mitglieder des Vereins verbreitet zu werden. Man hat bei der Auswahl selbst so streng, als es thunlich war, neben den technischen Forderungen, auf den wahren Begriff ächter Kunst, die Arbeit der Einbildungskraft, die Wärme der Empfindung gesehen, die, wenn sie sich durch alle Theile eines Kunstwerkes hindurch ungeschwächt gleich bleibt, immer den ächten Künstlerberuf beurkundet.

Wenn ich hier in flüchtigen Worten andeute, was der Künstler-Ausschuss zu erreichen gesucht hat, so werden die hier anwesenden geehrten Mitglieder des Vereins um so unpartheiischer, was er geleistet, beurtheilen, da wohl den Meisten der Kreis bekannt ist, in welchem die Auswahl allein möglich blieb.

Auf diesen beschränkt, hat der Verein nur drei grössere historiche Bilder ankaufen können, obgleich er gerade aus dieser Gattung gern den an sich gebrachten andere beigefügt hätte. Ausser diesen sind zwei allegorische Gemälde, fünf Landschaften und fünf Genrebilder ausgewählt worden. Unter den letzteren befindet sich aber eins, das Erhardische, das, indem es einen Moment ernster und tiefer Gemüthsbewegung schildert, etwas Höheres erreicht, und über den Kreis blosser Behaglichkeit, Naturwahrheit und Anmuth hinausgeht, in dem sich sonst diese Gattung von Bildern vorzugsweise zu gefallen pflegt. Eine ausführlichere Angabe dieser vierzehn auf der Austellung angekauften Bilder würde unnütz sein. Die hier anwesenden Mitglieder sehen sie hier aufgestellt, und für die entfernten würde jede Schilderung dennoch ungenügend bleiben.

Das Ankaufen von Bildern, welche fertig vor der kunstverständigen Beurtheilung da liegen, hat so entschiedene Vorzüge vor dem blossen Bestellen mit oder ohne Angabe des Gegenstandes, dass das Directorium des Vereins es immer vorzugsweise wählt, ja sich ausschliesslich darauf beschränken würde, wenn die Natur der Sache und seine Zwecke es ihm erlaubten. Der Ankauf aber hängt vom Zufall ab, und da die Künstler ihre nicht bestellten Werke lieber der Concurrenz der akademischen Kunstausstellung überlassen, so findet sich, ausser den Ausstellungen, jetzt selten Gelegenheit dazu. Es liegt aber auch wesentlich im Zwecke des Vereins, gerade durch Bestellungen den Künstler in den

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Stand zu setzen, Bedeutenderes zu unternehmen. Die Preisbewerbungen in Rom, die bei der so sehr verschiedenen Natur der Skizze und der Ausführung, wirkliche Bestellungen sind, machen einen Theil unsers Statuts aus. Die Sorge für die im Auslande sich der höheren Kunstausbildung Widmenden ist ein Theil seines ursprünglichen Zwecks. Gerade die Bestellung, die es ihm möglich macht, mit Sicherheit an die Ausführung einer Idee zu gehen, hat für den Künstler eine grössere Wichtigkeit, als das Kaufen des Fertigen, das, wenn es sich auszeichnet, bei der Kunstliebe und dem Geschmacke des Publicums, schon von selbst seinen Käufer findet. Es ist daher die oft berathene und wohlgeprüfte Meinung des Directoriums, dass der Verein auch künftig beide Wege, den des Ankaufs des Fertigen, und den, in Absicht des Erfolges ungewisseren der Bestellung, mit einander verbinden, und indem er der statutarischen Vorschrift der Preisbewerbungen, ohne Ausnahme, getreu bleibt, wie es die Gelegenheit giebt, bald diesen, bald jenen einschlagen muss. Bei der unpartheiischen Sorgfalt, welche das erste Gesetz des Künstler-Ausschusses ausmacht, ist das Gelingen der Bestellungen immer mit hoher Wahrscheinlichkeit zu erwarten, und was darin Ungewisses oder Unentschiedenes zurückbleibt, hat den unläugbaren Vortheil, dass das Publicum die Künstler, und die Künstler das Publicum kennen lernen.

Ich habe jetzt einer hochgeehrten Versammlung von dem Erfolge der in unsern drei letzten Zusammenkünften angekündigten Preisbewerbungen and Bestellungen Bericht zu erstatten.

Um zunächst von den ersteren zu reden, so sind die beiden, welche Perseus und Andromeda und Hero und Leander zum Gegenstande hatten, nunmehr erledigt. Die Bilder des Hrn. v. Klöber, der vor Kurzem, nach Vollendung seiner dortigen Studien, von Rom zurückgekommen ist, und des Hrn. Wolf hierselbst, werden heute zur Verloosung kommen. Dagegen haben die Herren Dräger aus Trier und Temmel aus Schlesien, beide gegenwärtig in Rom, ihre in Folge der dritten Preisbewerbung, Moses mit den Töchtern Reguels vorstellend, unternommenen Gemälde noch nicht eingesendet. Sie sind aber so weit mit ihrer Arbeit vorgerückt, das dieselben gewiss mit dem nächsten Frühjahr hier eintreffen werden.

Von einer vierten Preisbewerbung für die in Rom studirenden Künstler, bei welcher die Wahl des Gegenstandes den Künstlern selbst überlassen war, hatte sich das Directorium und der Künstler-Ausschusse in besonders glückliches Gelingen versprochen. Es sind acht Skizzen eingegangen, von welchen einer der Preis zuerkannt, und eine zweite für 50 Rthlr. angekauft worden ist. Die erstere hat Moses, wie er Wasser aus dem Felsen schlägt, und das Volk, das in mannigfaltigen Gruppen mit dem Schöpfen desselben beschäftigt ist, zum Gegenstande, die zweite die Verstossung der Hagar. Von wem diese beiden Bilder herrühren, ist und bis jetzt unbekannt.

Die in Rom bestellten beiden Zeichnungen sind eingegangen, und werden heute mit verloost werden. Sie sind von Hrn. Genelly, dem Sohne des geschätzten Landschaftsmalers, dessen sich gewiss mehrere in dieser hochgeehrten Versammlung erinnern werden. Die Gegenstände hatte der Verein freigelassen. Der Künstler hat Perseus und Andromeda und das Ringen Jacobs mit dem Engel gewählt. Zwei noch in Rom bestellte Gemälde sind zur diesjährigen Verloosung nicht fertig geworden. Das eine ist Hrn. Catell aufgetragen. Er hat eine Scene aus den Römischen Alterthum behandelt, die sich glücklich einer landschaftlichen Darstellung anschliessen läst. Herr Philipp Veit, der das zweite dieser Bilder verfertigt, malt die Aussetzung des Moses.

Der Kupferstich nach der im Besitze Sr. Majestät des Königs befindlichen Raphaelischen Madonna durch Hrn. Caspar ist bereits weit vorgerückt, und verspricht in jeder Art vorzüglich zu werden. Die Gewandparthieen sind, wie man aus einem von Hrn. Caspar mitgetheilten Probeabdruck sieht, schon völlig beendigt.

Der gerechte und ungetheilte Beifall, welchen die Bilder des Hrn. Hübner und Hrn. Sohn auf der akademischen Kunstausstellung gefunden haben, sind uns eine erfreuliche Veranlassung geworden, bei jedem ein Bild von 4 Fuss Länge und 3 Fuss Höhe zu bestellen. Indem sich von diesen beiden Künstlern sehr vorzügliche Arbeiten erwarten lassen, ist es dem Directorium und Künstler-Ausschuss des Vereins zugleich angelegen gewesen, die Verdienste dieser beiden Schüler des Hrn. Directors Schadow in Düsseldorf durch diese Bestellung öffentlich anzuerkennen, da wir bedauern mussten, keine ihrer fertigen Bilder ankaufen zu können.

Auch Hrn. Meister, der durch seine Bilder auf der Ausstellung ein so entschiedenes Talent in seinem Fache bewiesen, ist ein Bild von gleicher Höhe, da die auf der Ausstellung den Maasstab des Vereins für das Aufbewahren in Privatwohnungen überstiegen, aufgetragen.

Die Wahl der Gegenstände hat man bei diesen Bestellungen lediglich den Künstlern überlassen.

Ich hatte schon in der letzten Zusammenkunft Gelegenheit, des Planes des Directoriums zu erwähnen, es durch einen Erzabguss möglich zu machen, dass unser Verein auch anfangen könnte, für die Sculptur thätig zu seyn. Hrn. Wredows schöne Statue des Ganymed, deren sich gewiss alle hier anwesende Mitglieder von der Kunstausstellung her erinnern, bot hierzu eine glücklichere Gelegenheit dar, als man sich leicht hätte zu finden schmeicheln dürfen.

Der Gyps ist dem Künstler für 200 Rthlr. abgekauft worden, um dadurch zugleich das Recht zu erlangen, ihn in Erz giessen zu lassen. Hr. Geh. Ober-Finanz-Rath Beuth will die Geneigtheit haben, den Guss, bloss gegen Erstattung der Kosten des Erzes und des Feuermaterials, auf dem Königl. Gewerbe-Institute zu besorgen, einer Anstalt, die durch sinnreiche und zweckmässige Verflechtung des Gewerbes mit der Kunst beiden einen nicht zu berechnenden Gewinn zusichert.

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Auf diese Weise wird der Ausguss in der Versammlung des nächsten Jahres zur Verloosung kommen können, und in dauernder und schönerer Gestalt ein Bildwerk wiedergeben, das diese Verewigung verdient, da nur ein sehr ausgezeichnetes Talent mit so glücklicher Individualität so treu, und rein von allem modernen Charakter zu den allgemeinen classischen Formen des Alterthums zurückzukehren vermag.

Wenn ich mich hier des Ausdrucks der Rückkehr zum Alterthum bediene, und von einem Gegensatze mit dem Modernen rede, so behaupte ich darum keinesweges, dass gerade die Plastik bloss zu einem unfruchtbaren Ringen mit der Antike verurtheilt sey.

Der Lauf der Jahrhunderte hat Gedanken und Gefühle entwickelt, welche den früheren fremd waren; jede Zeit schafft sich ihren eignen Character, und der geniale Künstler haucht seinem Werke ein Leben ein, das durch Alles erhöht ist, was der Kunst Grösse, Reichthum und Tiefe zu geben vermag. Er schafft sich sein Ideal, statt einem fremden, ihm gegebenen nachzustreben. Nur das Moderne, was dem einfachen, naturwahren und rein künstlerischen Sinne des Alterthums widerstrebt, muss mit Strenge zurückgewiesen werden, aber das Grosse, was jeder Zeit angehört, wenn auch nicht jede es sich anzueignen gewusst hat, schliesst damit einen schönen und freiwilligen Bund. Die vorzüglichen Bildhauer unsrer Zeit haben gezeigt, dass sie es verstehen, sich in den Gränzen der antiken Kunst zu bewegen, ohne sich diese Gränzen zu einengenden Schranken werden zu lassen. Es strahlt aus ihren Werken, sie mögen antike oder moderne Darstellungen behandeln, eine nur ihrer Zeit angehörende Grösse, Tiefe und Zartheit des Gemüthes hervor.

Ich darf hier nur eines Bildwerks erwähnen, dass erst vor Kurzem unsre Bewundrung um so lebhafter an sich zog, als sein Gegenstand eine durch alle Gefühle tiefer und innig empfundener Ehrfurcht geheiligte Erinnerung zurückrief.

Der Zuwachs, welchen die Kunst, als solche, gegen das Griechische und Römische Alterthum gehalten, der neueren Zeit schuldig ist, liegt, wenn man es mit einem kurzen Gegensatz ausdrücken soll, in der vorzüglicheren und ausschliesslicheren Entwicklung dessen, was gestaltlos durch blosse Nüancirung und Gradation, gehalten von den Gesetzen des Rhythmus und der Harmonie, auf die Einbildungskraft zu wirken vermag, und also in letzter Beziehung unmittelbarer die Empfindung berührt. Hierin allein bewegt sich und herrscht die in ihrer höheren Bedeutung ganz der neueren Zeit angehörende Musik, darauf beruht die Wirkung der in diesem Umfange dem Alterthume auch unbekannt gebliebenen Farbenbehandlung in der Malerei, durch welche, so wie durch andre Mittel, ein Ganzes der Darstellung in verschiedenen Planen in Einheit aus der Fläche emporsteigen zu lassen, die Malerei zu einer ganz neuen Kunst geworden ist. Durch dies, der starren Gestalt entgegengesetzte Gestaltlose wird das Leben in der Kunst hervorgebracht, da auch das wirkliche Leben nur in einer Folge sich gegenseitig bedingender Gefühle besteht, und dies Leben muss der Bildhauer, was die Alten so meisterhaft verstanden, mühevoll dem Stein einhauchen, da es dem Maler, dessen erste Schwierigkeit das Plastische auf der Fläche ist, in der Frische und dem Reize der Farbe freiwilliger entgegenquillt.

Unsre ganze religiöse Kunst befindet sich in jenem eben bezeichneten Gebiete, und jeder Zuwachs an Tiefe und Innigkeit ist der neueren Kunst aus dieser Verbindung mit höheren Gefühlen und heiliger Ahndung geflossen. Auch was man mit einem schwer zu erklärenden, aber ausdrucksvollen Worte romantisch nennt, hat hierin seine Wurzel geschlagen. Ihren Gipfel aber erreichte die Malerei (was natürlich auch auf die Sculptur zurückwirkte) erst, als in Raphaels Werken der Geist seiner Zeit vom Geiste Alterthums durchdrungen ward, und der grosse Gegensatz, der, innerlich aus der menschlichen Brust entquellen, die Weltgeschichte sichtbar in zwei Hälften spaltet, sich wenigstens in der Kunst, die immer dem Leben symbolisch vorauseilt, in harmonische Einheit zusammenschloss.

Wie dies in den folgenden Jahrhunderten gewirkt hat, ist es hier nicht der Ort zu ergründen. Ich habe mir überhaupt nur diese so kurz, als möglich, zusammengedrängten Andeutungen erlaubt, weil es dem Directorium wichtig ist, die wenigen Momente, in welchen es den Vorzug geniesst, den Mitgliedern gegenüber zu stehen, zur Verständigung über gewisse leitende Grundsätze zu benutzen. Man hat in unsrem Verein bald mythologische, bald biblische, bald romantische Gegenstände zu Aufgaben gewählt, man hat dabei allerdings der Verschiedenheit des Geschmacks zu huldigen, und der Verschiedenheit des Talents zu Hülfe zu kommen gesucht, man ist aber von der Voraussetzung ausgegangen, dass der sinnige und geniale Künstler keinen dieser Gegenstände in einer gleichsam auf ihn beschränkten Manier, sondern jeden in dem allgemeinen Sinne behandeln würde, welcher die Kunst aller Zeiten verbindet. Dieser Wink liegt schon in der, von keiner Vorliebe geleiteten Zusammenstellung aller jener Gegenstände. Wenn auch mythologische an sich das Gefühl minder anregen, so soll ja das Kunstwerk nur die Wärme und das Leben in sich tragen, das der Künstler ihm einhaucht, und biblische Gegenstände verlieren darum nicht an Tiefe und Innigkeit des Gefühls, so wenig, als romantische an Kühnheit und Fülle der Einbildungskraft, wenn der Künstler sich an die ernsten Forderungen des Alterthums an Correctheit, Wahrheit und Grazie der Gestalt hält.

In den viertehalb Jahren, welche der verein der Vunstfreunde jetzt unter uns besteht, hat sich noch keine Gelegenheit zu einer Abänderung des Statuts gezeigt, was dadurch sehr begreiflich wird, dass man bei Entwerfung desselben von dem Grundsatz ausging, es so wenig bindend, als möglich, zu machen. Heute aber erlaubt sich das Directorium, das mit dem Künstler-Ausschuss hierin übereinstimmt, einen solchen Vorschlag, der die Rechte der ausländischen Vereins-Mitglieder betrifft.

Nach dem 27sten Paragraphen des Statuts soll nämlich jedes inländische Mitglied ein Anrecht an die vom Verein erworbenen Kunstwerke haben, und an der Verloosung Theil nehmen.

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nehmen. Es folgt also hieraus von selbst, dass ausländische Mitglieder, wie der Verein deren einige hat, von diesem Rechte ausgeschlossen sind. Man lässt daher auch ihre Namen aus den Verloosungslisten weg, und ob man ihnen gleich unter diesen Umständen keinen Beitrag abgefordert hat, haben einig edennoch denselben zum Beweise uneigennütziger Kunstbeförderung fortentrichtet.

Wir schlagen nun vor, diese Ausschliessung der Fremden von den Verloosungen aufzuheben, den Ausdruck, " inländische" aus dem § 27 des Statuts wegzulassen, und dasselbe in Absicht des § 26 zu thun, welcher den ausländischen Mitgliedern auch das Stimmrecht in den Versammlungen des Vereins versagt.

Das Directorium darf die Ueberzeugung nähren, dass dieser Vorschlag sich schon von selbst dem Gefühl aller hier anwesenden geehrten Mitglieder empfiehlt. Wenn wir gleich, aus in die Augen fallenden Gründen, die Ausschliessung ausländischer Künstler festhalten müssen, so scheint es auf der andern Seite weder billig, noch rathsam, auch fremde Liebhaber und Beförderer der Kunst der Vortheile berauben zu wollen, welche ihnen der Zufall zuführen kann. Allerdings ist die Verbreitung der verlooseten Bilder im Vaterlande der hauptsächliche Zweck der Verloosungen, und diese Rücksicht, verbunden mit dem Umstande, dass man sich bei der Stiftung das Unternehmen von geringer Ausdehnung und die Zahl der zur Verloosung kommenden Bilder sehr klein dachte, haben unstreitig zu der Beschränkung des Statuts Anlass gegeben. Allein der seltene Fall, dass ein Bild einem Fremden zufiele, könnte jetzt, wo immer mehrere Bilder zugleich zur Verloosung vorhanden sind, den allgemeinen Zweck des Vereins nicht vereiteln. Er wäre sogar ein Vortheil für die vaterländische Kunst zu nennen, da, wenn das gewonnene Bild von Talent zeugt, der Ruf seines Urhebers weiter verbreitet wird. Endlich aber muss das Directorium auch aus einem persönlichen Grunde die Aufhebung dieser Bedingung wünschen. Bei der Art, wie die Anmeldungen geschehen, und bei dem Interesse, den Beitritt eher zu erleichtern, als zu erschweren, ist es dem Directorium nicht leicht, ja bisweilen unmöglich, zu prüfen, ob ein beigetretenes Mitglied ein in- oder ausländisches ist? In vielen Fallen langen temporären Aufenthalts dürfte die Sache sogar schwierig zu entscheiden seyn. Dennoch ist es nach den zur Veränderung vorgeschlagenen Paragraphen des Statuts, unsre Pflicht, kein ausländisches Mitglied auf die Verloosungslisten zu bringen, und wir müssen daher wünschen, da wir nach § 18 des Statuts für die statutenmässige Geschäftsführung verantwortlich sind, dieses Theils unsrer Verantwortlichkeit enthoben zu seyn.

Abänderungen des Statuts aber ist durch den 33sten Paragraphen ein Gang vorgeschrieben, von dem wir uns nicht entfernen dürfen, und den ich mit den eigenen Worten des Statuts hier wiederholen werde.

> § 33. Sollte vom Directorium oder einem der Mitglieder des Vereins eine Abänderung des Statuts in Vorschlag gebracht werden, so muss zwischen der Versammlung, in welcher dieselbe zuerst in Erwägung gezogen worden ist, und derjenigen, in welcher über sie beschlossen werden soll, wenigstens ein Zeitraum von drei Monaten vorhanden seyn. In der Versammlung, welche die Entscheidung herbeiführen soll, müssen wenigstens drei Viertheile aller einheimischen, d. h. in Berlin und Potsdam und der nächsten Umgegend dieser Städte ansässigen Mitglieder zugegen seyn, und von diesen müssen sich wenigstens drei Viertheile für die Abänderung erklären. Ist eine geringere Zahl anwesend, so wird die Berathung nicht auf eine neue Zusammenkunft hinausgesetzt, sondern angenommen, dass die Mehrzahl der Mitglieder des Vereins sich für die Beibehaltung des Statuts erklärt.

Das Directorium muss also in der gegenwärtigen Versammlung bloss bei seinem Vorschlage stehen bleiben, und die sich hier, in Potsdam und in den nächsten Umgebungen beider Städte aufhaltenden Mitglieder, wie es auch zu seiner Zeit wiederholt durch die Zeitungen thun wird, dringend einladen, in der nächsten Versammlung in so grosser Zahl zu erscheinen, dass die Abstimmung über den gemachten Vorschlag möglich wird.

Die Verloosung wird unter denselben Bestimmungen, als die in der letzten am 1sten Februar 1828 gehaltenen Versammlung vor sich gehen, und Hr. Geh. Ober Finanz-Rath Rosenstiel wird der hochgeehrten Versammlung seinen Bericht im Namen der zur Rechnungsprüfung bestellten Commission ablegen. Ich bemerke hier nur vorläufig, dass der Verein am heutigen Tage einen Bestand von 5,778 Rthlr. besitzt, unter welchem nur 350 Rthlr. schon für 1829 gezahlter Beiträge befindlich sind. Die bis jetzt eingegangenen noch zu erfüllenden Verbindlichkeiten und die mit ihnen zusammenhängenden Kosten belaufen sich nun zwar auf ungefähr 7,000 Rthlr. so dass etwa über 1,200 Rthlr. der Einnahme des nächsten Jahres verfügt ist. Es hat sich aber auch die Zahl der Mitglieder im Laufe des Jahres 1828 um 248 vermehrt.

Ich erlaube mir jetzt, die hier anwesenden geehrten Mitglieder zu bitten, wenn einer von ihnen etwas vorzutragen hätte, es der Versammlung gütigst mitzutheilen.

Da hierauf niemand das Wort genommen hatte, so legte Hr. Geh. Ober Finanz-Rath Rosenstiel folgendermassen Rechenschaft über die Einnahme und Ausgabe und den Cassenbestand des Vereins am Schlusse des Jahres 1828 ab.

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Einnahme.

				Rthlr.	*Sgr.*	*Pf.*
Cassen-Bestand laut Berechnung vom 31sten December 1827 - - (Wovon 5,000 Rthlr. bei der Königl. Haupt-Seehandlungs-Casse belegt waren).				5,153	21	1
Beiträge für das Jahr 1828:		*Rthlr.*	*Sgr.* *Pf.*			
1. Der älteren Mitglieder - - - -		4,995	- -			
2. Der neu hinzugetretenen Mitglieder - -		1,475	- -			
				6,470	-	-
Beiträge für das Jahr 1829, vorausbezahlt - - - - -				350	-	-
Für den Verkauf der radirten Blätter - - - - - -				142	10	-
Zinsen von den auf der Königl. Seehandlung liegenden Geldern für 1827 - - - - - - - - - - - - - -				148	7	4
	Summa - - -			12,264	8	5

Ausgabe.

	Rthlr.	*Sgr.*	*Pf.*
Druckkosten, Quittungs-Formulare, Anweisungen, Benachrichtigungen nebst Papier - - - - - - - - - - -	16	14	-
Druckkosten der Verhandlungen und des Namenverzeichniss -	92	13	10
Buchbinderkosten dafür - - - - - - - - - -	49	7	6
Kosten der Verloosung - - - - - - - - - -	6	20	-
Transport-, Versendungs- und Verpackungskosten mehrerer Bilder -	29	7	-
Für den Stich der vertheilten Blätter - - - - - -	212	5	-
Für den Stich der dazu gehörigen Unterschriften - - - -	15	-	-
Für eine Zeichnung - - - - - - - - - -	15	-	-
Für den Druck der Kupferstiche - - - - - - -	125	13	-
Für Materialien zum Verpacken der Kupferstiche, und für noch einige andere Ausgaben bei ihrer Absendung - - - - - -	46	15	-
Für die Mühwaltung beim Verpacken derselben - - - -	40	-	-
Für vergoldete und Blendrahmen - - - - - - -	195	19	6
Briefträgergeld - - - - - - - - - - -	6	11	-
Für Zeitungs-Inserate - - - - - - - - - -	17	6	9
Für Schreibgebühren, als das Ausschreiben der Quittungen, mehrere Rein und Abschriften, Anfertigung eines Namenverzeichnisses, Couvertiren u. s. w. - - - - - - - - - - - -	67	15	-
Materialien dazu - - - - - - - - - - -	21	3	6
Botenlohn für Einziehung der Beiträge und das Herumtragen der Verhandlungen und Kupferstiche - - - - - -	70	10	9
An den Kupferstecher Herrn Caspar abschläglich auf den übernommenen Stich: die Madonna von Raphael aus dem Hause Colonna -	500	-	-

Für bestellte Bilder:	*Rthlr.*	*Sgr.*	*Pf.*			
An Herrn Dräger in Rom abschläglich - - -	473	28	4			
„ Temmel in Rom abschläglich - -	398	-	-			
„ Veit in Rom abschläglich - - -	200	-	-			
„ Genelly in Rom - - - - -	222	14	-			
„ Wolff - - - - - - -	600	-	-			
				1,894	12	4
Für den Ankauf mehrerer Bilder:						
An Herrn v. Klöber in Rom - - - - -	50	-	-			
„ Ahlborn in Rom - - - - -	600	-	-			
„ Rittig in Rom - - - - -	209	10	-			
„ Erhard in Rom - - - - -	150	-	-			
„ Professor Kolbe - - - - -	300	-	-			
„ Krause - - - - - -	114	-	-			
„ Blechen - - - - - -	250	-	-			
„ Gärtner - - - - - -	92	-	-			
„ Kramsta - - - - - -	300	-	-			
„ Henning - - - - - -	200	-	-			
„ Daege - - - - - -	300	-	-			
„ Hildebrandt - - - - - -	300	-	-			
„ Fielgraf - - - - - -	200	-	-			
				3,065	10	-
Summa - - -				6,486	4	2

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Appendix (P.)

Foreign Art Unions.

(No. 1.) Prussia.

Balance.	*Rthlr.*	*Sgr.*	*Pf.*
Einnahme - - - - - - - - - - - - -	12,264	8	5
Ausgabe - - - - - - - - - - - - -	6,486	4	
Bestand - - -	5,778	4	3

Wovon 5,300 Rthlr. auf der Königlichen Seehandlung belegt sind.

Hierauf wurde zur Verloosung geschritten und die neunzehn Gewinnste fielen, nach der Ordnung ihres Erscheinens, bei der Ziehung folgenden Mitgliedern des Vereins zu:

Perseus und Andromeda, Skizze von Genelly, Herrn Geheimen Staatsrath von Oelssen in Potsdam.

Eine Fischerin mit ihrem Knaben, am bewegten Meere sitzend, von Erhard, Ihrer Königl. Hoheit der Kronprinzessin.

Der Pont St. Michel von Gärtner, Herrn Kammergerichts-Secretair Dunker.

Jacob mit dem Engel ringend, Skizze von Genelly, Sr. Königl. Hoheit dem Kronprinzen.

Die vier Jahreszeiten von Daege, Herrn Freiherrn von Ledebur, Bischof von Paderborn.

Erminia und Tancred von Fielgraf, Herrn Lithographen Sachse in Berlin.

Die Müggelsberge von Blechen, Herrn Dr. Bremer in Berlin.

Ansicht eines Theils der Osteeküste von Krause, dem Fräulein Fickert in Berlin.

Eine Landschaft, ein Bergschloss vorstellend, von Lessing, Herrn Regierungsrath von Bärensprung in Berlin.

Ein Zigeunerzug von Sonderland, Herrn Geheimen Ober-Baurath Matthias in Berlin.

Perseus and Andromeda von A. v. Klöber, Sr. Excellenz dem wirklichen Geheimen Rathe und Ober-Präsidenten Herrn von Vincke in Münster.

Pilger in Rom von Rittig, Herrn Justizcommissarius Brunnemann in Magdeburg.

Eine Fürstin, auf die Falkenjagd reitend, von Kolbe, Sr. Königl. Hoheit dem Prinzen Wilhelm, Sohn Sr. Majestät des Königs.

Ein Kind mit seinem Schutzengel von Henning, Sr. Excellenz dem Herrn General-Lieutenant von Rauch in Berlin.

Hero und Leander von Wolff, Ihrer Königl. Hoheit der Kronprinzessin.

Das Colosseum von Ahlborn, Herrn Heinrich Beer in Berlin.

Die Verstossung der Hagar, Skizze eines Preussischen Künstlers in Rom, Herrn Kammerherrn Grafen von Redern.

Tancred und Clorinde von Hildebrandt, Herrn Doctor Heilbronn in Minden.

Johannes, einen Räuber bekehrend, von Kramsta Sr. Excellenz dem Herrn Geheimen Staatsminister von Schuckmann.

Directorium:—Vorsitzender, *W. v. Humboldt*; Stellvertreter, *Beuth*; Secretair, *Jüngken*; Schatzmeister, *Knoblauch*; Stellvertreter, *Keibel*; Mitglieder, *Rauch, Schinkel, Tiek, Wach.*

Ausschuss der Künstler:—*Begas, Kolbe, Krüger, Rauch, Schinkel, Tiek, Wach.*

Secretair, *Waagen.*

VERHANDLUNG der am 9ten Mai 1843 gehaltenen Versammlung des Vereins der Kunstfreunde im *Preussischen* Staate.

Der Vorsitzende erstattete zur Eröffnung Versammlung den Jahresbericht in folgender Weise:

Zunächst habe ich Ihnen über diejenigen Kunstgegenstände Bericht zu erstatten, welche nach unsern Statuten den Mitgliedern durch Verloosung oder Vertheilung zufallen. Wir sind bemüht gewesen, unter Dem, was uns zum Kaufe geboten wurde, das Passende auszuwählen, und zugleich, wenn es die Leistung gestattete, junge Talente in ihrem Streben zu unterstützen.

Der Bestellung haben wir nur ein Gemälde zu danken, und zwar bestand dieselbe schon seit mehreren Jahren; indessen hat der Verein dabei gewonnen, indem der Fortschritt des Künstlers in demselben nicht zu verkennen ist. "Die Frauen, auf einem Dache der Insel Procida, eine Procession, welche in der Ferne aus der Kathedrale hervortritt, erwartend" zeigen, dass Herr Kretzschmer seine Reisen in Italien und dem Orient nicht fruchtlos gemacht hat.

Eine Landschaft von Herrn Piepenhagen in Prag, und "Frauen aus der römischen Campagna am Brunnen" von Herrn Prof. Hensel haben wir umsonst erwartet; wir hoffen beide Bilder Ihnen im künftigen Jahre zur Verloosung bringen zu können. Für den gleichen Zweck erwarten wir ein historisches Bild von Herrn Eybel, eine Scene aus Walter Scott's Woodstock, "Abendandacht des Sir Harry Lee in der Hütte des Josselin," und ein anderes von Herrn Metz, in Dresden, wofür derselbe uns noch Skizzen einsenden wird.

Im Laufe des Jahres und bei der letzten Ausstellung erwarben wir:

13 Oelgemälde mit figürlichen Darstellungenvon den Herrn v. Klöber, Wagner, E. Rabe, C. Kolbe, A. Erhardt, O. Meyer, Burggraf, Most, E. Pistorius, W. Meyerheim, Randel, Hellwig und Teschner.

2 Architecturen

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2 Architecturen von den Herren Kloss und Gärtner.

3 Marinen von den Herren Hoguet, Wegener und Krause.

10 Landschaften von den Herren Crola, Hellft (2), B. Peters, Pfannschmidt, Scheins, M. Schmidt (2), H. Krüger und Fiedler.

4 Stillleben von den Herren O. Völker d. ä., E. Schulz, Holthausen und Fräulein Friederike Meinert.

Von Bildwerken erwarben wir: die schöne Marmorstatue des bittenden Knaben von Herrn Wredow.

Wir wünschten, Ihnen einen mit Silber eingelegten Bronzeguss des Models zu einem Denkmal für Beethoven von Herrn Bläser zur Verloosung zu bringen, haben unsern Zweck jedoch aller Mühe ungeachtet bis zu gehöriger Zeit nicht erreichen können; der Erzguss bleibt für das künftige Jahr, während wir in diesem das Gipsmodel aufstellten.

Das Bronzerelief, Brustbild Sr. Majestät des Königs, von Herrn Malchow ist nach eigenem Modele gearbeitet.

In der Bildhauerei ist der tüchtige Marmorarbeiter von grosser Wichtigkeit; wir haben daher nicht angestanden das Brustbild Ihrer Majestät der Königin nach Rauch's Model vortrefflich in Marmor ausgeführt von Herrn Wickmann, für einen verhältnissmässig sehr geringen Preis auzukaufen, besonders da auch der sehr lobenswerthe Rahmen von ihm selbst erfunden und in Holz geschnitzt ist.

Um für die leider viel zu wenig unterstützte Steinschneidekunst etwas zu thun, erwarben wir auch dieses Jahr wieder das Bildniss Sr. Majestät des Königs in einem sehr schönen Carneol, vertieft geschnitten von Herrn Calandrelli, und den Kopf der Arethusa, ebenfalls verteift geschnitten, in einem Citrin, von Herrn Tietze.

Wir glaubten ebenfalls, dass es zum Bereiche des Vereins gehöre, diejenigen Erfindungen zu unterstützen, durch welche die mehr mechanische Vorarbeit von der eigentlich künstlerischen freien Vollendung geschieden, und so die Herstellung des Kunstwerkes wesentlich erleichtert wird. Herr Boy hat in einem Zeitraume von wenigen Jahren zwei bedeutende Einrichtungen zu stande gebracht, welche dazu beitragen können, Kunstwerke allgemeiner zugänglich zu machen. Seine Erfindungen sind nicht die Gaben eines glücklichen Augenblickes, sondern Früchte langen Nachdenkens und geschickter Combinationem in langwierigen, oft geänderten Versuchen. Es ist ihm aber bisher nicht gelungen, für seine Sache die wohlverdiente Aufmerksamkeit zu erwerben. Hier, schien es uns, müsse ganz am rechten Orte der Verein der Kunstfreunde eintreten, und dies um so eher, als es mit verhältnissmässig geringen Kosten geschehen konnte. Durch Herrn Boy's Einrichtungen lässt sich, 1. jede runde Figur in derselben oder in veränderter Grösse ganz genau nachbilden; 2. jede runde Figur auf ein Relief von verschiedenen Dimensionen, mit ebener, convexer oder concaver Fläche übertragen.

Beide Einrichtungen vereinfachen und erleichtern die Arbeiten bis zur feinsten letzten Vollendung, welche der Künstler, als die eigentliche Weihe, aus freier Hand hinzufügt, ungemein, und machen es so möglich, wirkliche Kunstwerke fur einen verhältnissmässig geringen Preis zu liefern. Da die Zeit nicht mehr erlaubte besondere Modele anfertigen zu lassen, so wählten wir die beiden schönen und berühmten Silbervasen aus Pompeji zur Anfertigung in Elfenbein, und die Ausführung ist so gelungen zu nennen, dass sie dem Besten, was in dieser Art je gemacht worden, an die Seite zu setzen sind. Die silberne Fassung ist auf galvanischem Wege vergoldet. Für die Uebertragung der Rundfigur auf Relief wurde die kleine Büste von Göthe, modelirt von Herrn Prof. Tieck, gewählt, wozu uns der Director der Königlichen Porzellan-Manufactur, Herr Geh. Ober-Berg-Rath Frick, einen genauen Abguss des Originals mit zuvorkommender Gefälligkeit überliess. Wegen Erkrankung des Künstlers konnten nur zwei Reliefs, eins in Elfenbein, eins in Buchsbaumholz, bis heute fertig werden; die vier andern, drei in Elfenbein und eins in Buchsbaum, werden jedoch nicht lange auf sich warten lassen, und so wie sie vollendet sind, an die Gewinner nach der Reihenfolge verabfolgt werden.

Wir bringen Ihnen demnach zur diesjährigen Verloosung: 33 Oelgemälde, wovon 14 mit figürlichen Gegenständen, 2 Architecturen, 3 Marinen, 4 Stillleben, zu einem Kostenpreise von 6,302 Rthlr.; und 14 Bildwerke, in Marmor, Gips, Bronze, Elfenbein, Buchsbaum und edlen Steinen, zu einem Kostenpreise von 1,657 Rthlr. 10 Sgr.; wobei die bis zum Kassenschlusse nicht in Empfang genommenen Summen jedoch nicht mit gerechnet sind.

Ausser den genannten Gegenständen kommen noch zur Verloosung:

1. Zwei Zeichnungen: Die heilige Barbara, nach Boltraffio von Herrn Pfannschmidt; Mädchen am Meere, nach L. Robert von Herrn Teichel.

2. Dreissig Exemplare eines verdienstleichen grossen Stahlstichblattes von Herrn Fincke: der Dom von Meissen nach Schirmer.

Wir verbinden hiermit zwanzig Exemplare des gefälligen Kupferstichs von Eichens: Der junge Raphael, nach einem Gemälde im Königl. Museum; und zehn Exemplare eines grossen, gut durchgeführten Aquatinta-Blattes von Oldermann: Jubal nach v. Klöber.

3. Dreisig Exemplare des vierten Heftes der Auswahl von Gemälden der Konigl. Gallerie des Museums, in sehr gelungenen Lithographien, welche jetzt schon sich den besten an die Seite stellen lassen, nämlich: die Erweckung des Lazarus, nach Rubens von Engelmann; der kreuztragende Christus, nach A. Solario von Wildt; die Puffspieler, nach Teniers von Fischer.

4. Statutenmässig: Dreissig Exemplare der ersten Abdrücke von den beiden Vereinsgaben.

Wir dürfen glauben, dass Sie diesen beiden Vereinsgaben Ihren Beifall nicht versagen werden.—Die heilige Barbara von Boltraffio ist sowohl in der Zeichnung wie im Stiche mit

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Appendix (P.)
Foreign Art Unions.
(No. 1.)
Prussia.

ihrem ganzen grossartigen Ernste wiedergegeben worden. Vor einer Versammlung von Kunstfreunden, die ja auch Freunde des Künstlers sind, ist es mir wohl vergönnt zu berühren, dass diese Platte von dem Herrn Caspar unter fortwährenden schweren häuslichen Leiden dennoch so vollendet, und der Druck auf das gewissenhafteste überwacht worden ist.—Das andere Blatt: Mädchen am Meere, nach einem kleinen, schönen Gemälde von L. Robert, im Besitze des Herrn Professor Rauch, ist die erste grössere unter Leitung des Herrn Lüderitz gemachte Arbeit eines jungen Kupferstechers, Herrn Teichel, welchem nur zu wünschen ist, dass er auf dem eingeschlagenen Wege fortschreiten möge.

Für das folgende Jahr $18\frac{43}{44}$ wird die Platte von Herrn Mandel: "Kinder mit Blumen, spielend," nach E. Magnus fertig. Ausserdem werden vorbereitet:

1. Ein grösseres Aquatinta-Blatt nach Rauch's Skizze zum Denkmale Friedrich's des Grossen, wozu die Zeichnung bereits angefertigt ist.

2. Zwei grössere Blätter nach Originalzeichnungen von Schinkel, eine Landschaft und eine Architectur.

Es wird uns freuen, wenn sich Gelegenheit ergiebt, eine grösseres historisches Bild, oder wenigstens eine ernste Composition im historischen Style von einem unserer Künstler für einen Kupferstich in Linienmanier, welche immer die Ecksäule dieses Kunstzweiges sein wird, zu benutzen.

3. Wenn die Lithographie sich so der Wirkung der Gemälde anschliesst, wie es in den neuesten Blättern des Herrn Tempeltei geschehen ist, so verdient sie ebenfalls wohl auch einmal in landschaftlicher Form besonders berücksichtigt zu werden.

4. Die noch sehr junge Galvanographie scheint auf gutem Wege zu sein, Ausgezeichnetes zu leisten, indem sie die eigene Zeichnung des Künstlers treu wiedergiebt. Sobald man hierin weiter fortgeschritten sein wird, werden wir bemüht sein, den Vereinsmitgliedern eine Probe zur Verloosung zu bringen.

Nach den §§ 4 und 17 unserer Statuten haben der Vorstand und der Ausschuss die Befugniss, über ein Zehntheil der Jahres-Einnahme für öffentliche Kunstzwecke zu verfügen, und was hiervon im Lauf des Jahres nicht verausgabt wird, auf das folgende Jahr zu übertragen. Zunächst werden hieraus die Kosten des Locals bestritten. Es hat sich als unseren Zwecke angemessen erwiesen, so lange wir keine Veranlassung haben, Kunstwerke zu dauerndem Besitze zu erwerben. Würde sich aber diese im Laufe der Zeit ergeben, und eine Hauptstadt wie Berlin wird ja doch einmal ihre eigene Kunstsammlung von den Werken einheimischer Künstler haben wollen, dann wird auch gewiss das Local unentgeltlich sich finden. Wir werden es in den nächsten Tagen, sobald einige, uns zugesagte Kunstgegenstände eingegangen sind, wieder eröffnen.

Die Kiss'sche Amazonengruppe, von welcher bei unserer vorjährigen Versammlung das letzte Stück, die Plinthe, in der Dammgrube sich befand, steht schon seit Anfang dieses Jahres vollendet da, und wird nun binnen Kurzem eine würdige Aufstellung erhalten.

Die im vorigen Jahre ausgesprochene Hoffnung, dass uns die Gelegenheit zur Unterstützung öffentlicher Kunstwerke nicht fehlen werde, hat uns nicht getäuscht, und zwar fand sie sich für die Malerei wie für die Bildhauerkunst.

Die schöne, aber so lange verunzierte und unter ihrer Uebertünchung fast vergessene, hiesige Klosterkirche geht einer für alle Kunstfreunde sehr erwünschten, gründlichen und völligen Wiederherstellung entgegen. Nach einer, von unserem verehrten Mitgliede, dem Architecten Herrn von Quast, mitgetheilten Notiz nebst Zeichnung waren in den Zwickeln des spitzbogigen Schlusses der zierlichen durch Stäbe getheilten Nischen, welche sich unten an den sieben Seiten des Chorschlusses befinden, 14 Fresco-Bilder vorhanden, von welchen jedoch zu wenig Spuren übrig geblieben sind, um an die Wiederherstellung derselben zu denken. Der als vortrefflicher Fresco-Maler allgemein anerkannte Maler Herr Herrmann, hat sich erboten, für die Summe von 2000 Thalern 14 Fresco-Bilder von 5 Fuss Höhe an deren Stelle zu malen, und zwar, von der Mitte ausgehend, 2 Apostel, 4 Evangelisten, 4 Propheten, 4 Erzväter, unter der Bedingung, das die Mauer in gehörigen Stand gesetzt, ihm ein Maurergehülfe gehalten, und das erforderliche Farbenmateriel aus dem Atelier der Königlichen Museen unentgeltlich verabfolgt werde. Unter der wohlbegründeten Voraussetzung, dass nicht nur diese Bedingungen die Allerhöchste Genehmigung finden, sondern auch die eine Hälfte der Summe bewilligt werden wird, haben wir beschlossen, die andere Hälfte mit 1000 Rthlr. zu zahlen, um die Ausführung dieser vortrefflichen Idee möglich zu machen.

Schon früher war von dem Magistrate zu Stendal und dem hiesigen Vereine zur Errichtung eines Denkmals in der gedachten Stadt für J. J. Winckelmann der Antrag an uns gelangt, dieses Unternehmen durch den Beitritt unseres Vereins wesentlich zu fördern. Schwerlich wird sich eine Gesellschaft, welche der Kunst huldigt, wo auch immer in der Welt sie sich befinde, von der Verherrlichung dieses Namen ausschliessen; ein Verein von Kunstfreunden im Preussischen Staate, welcher seinen Sitz in Berlin hat, ist vor allen dazu berufen; wir haben daher auch nicht angestanden, aus den nach § 4 für öffentliche Kunstzwecke reservirten Geldern die Summe von 600 Rthlr. zu bewilligen. Ich bemerke nur beiläufig, dass diese 1,000 and 600 Rthlr., oder 1600 Rthlr. aus dem angesammelten Zeintheil von $18\frac{49}{43}$ gezhalt werden, so dass schon wieder dass Zehntheil des laufenden Jahres $18\frac{43}{44}$ zur Benutzung für weitere Zwecke frei bleibt. Die einzige hierbei, wie bei allen solchen Verwendungen, gestellte Bedingung ist, dass Ihrem Vereinsvorstande eine Einwirkung auf die Ausführung des Kunstwerkes vorbehalten bleibe. Ihrer Zustimmung waren wir bei beiden Verwendungen so gewiss, als der Beschluss in statutenmässig vereinigtem Vorstande und Ausschusse mit Einhelligkeit erfolgte. Wenn einer unserer geistriechsten und tiefsten Schriftsteller sagt: " Die Geister der Heiligen, der Helden, der Künstler gehen dem lebenden Menschen nach, und fragen ihn zornig: Was bist du?" so

wollen

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wollen wir unsere lebenden Künstler veranlassen, dass, sie mit dem Zauber ihrer Kunst diese Geister versöhnend wieder in ihre körperliche Erscheinung hüllen, damit sie nicht zornig, aber ernst mahnend im Treiben des alltäglichen Lebens unter uns stehen, nnd uns erinnern, dass es etwas giebt, was über die Spanne des Menschenlebens hinausreicht, ein Ewiges, Unvergängliches, was in der Wissenschaft und Kunst wie in der That und im Leiden dem menschlichen Streben allein wahren Werth verleiht.

Wir dürfen es wohl als ein gutes Zeichen ansehen, dass die Zahl unserer Mitglieder, obwohl unser neues Statut einen Theil der Einnahme für öffentliche Kunstzwecke aussetzt, und so unsern Verein von den blossen Actienvereinen wesentlich unterscheidet, fortwährend im Steigen ist. Der Tod raubte uns jedoch auch in diesem Jahre mehrere Mitglieder, welche der Kunst mit ganzer Liebe ergeben waren. So folgte der Ober-Bau-Director Günther seinem vorangegangenen Freunde Schinkel sehr bald im Tode wie im Amte nach; auch beklagen wir den Tod des erst eben unserm Vereine beigetretenen Herzogs von Sussex.

		Rthlr.
Unser Rechnungsjahr $18\frac{42}{43}$ begann am 2 Mai 1842, und schloss am 1 Mai 1843. Zu Ende des vorigen Jahres zählte der Verein 2324 Mitglieder mit einer Beitragssumme von - - - - - -		13,125
Im Ganzen scheiden aus durch Tod - -	19 Mitglieder	
„ „ Kündigung	68 —	
als Restanten - - - - - -	23 —	
zusammen	110	
	Rthlr.	
mit einer Beitragssumme von - - - - -	585	
Neu hinzu traten 245 Mitglieder, worunter 85 aus England, Nord-Amerika und Indien, mit einer Beitragssumme von	1,245	
so dass sich eine Vermehrung von 135 Mitgliedern mit einer Beitragssumme von - - - - - - - - - - - -		660 ergiebt.
Der Verein zählt hiernach gegenwärtig 2,459 Mitglieder mit - -		13,785

Die nach § 18 des Statuts von dem Ausschusse unter seinen Mitgliedern erwählte Revisions-Commission, bestehend aus den

Herren Banquier W. Brose, Stadtrath Gamet und Kaufmann C. Gropius, haben sich der Durchsicht der Rechnungen mit gewohnter Gefälligkeit unterzogen.

Herr Gamet erstattete Namens der Revisions-Commission Bericht über Einnahme und Ausgabe so wie über den Kassenbestand des Vereins für das Rechnungsjahr $18\frac{42}{43}$, welches, wie oben bemerkt, vom 2 Mai 1842 bis zum 1 Mai 1843 läuft:

Einnahme.

	Rthlr.	*Sgr.*	*Pf.*
Cassen-Bestand nach der Rechnung vom 2 Mai 1842 (wovon 5,000 Rthlr. bei der Königl. Seehandlungs-Haupt-Casse belegt waren) -	5,257	18	9
Rückständige Beiträge für das Jahr 1841 - - - - - -	70	—	—
Beiträge für das Jahr 1842: *Rthlr.*			
1) der älteren Mitglieder - - - - - - 12,540			
2) der neu hinzugetretenen Mitglieder - - - - 1,245			
	13,785	—	—
Aus der v. Seydlitzschen Stiftung das zu Prämien bestimmte Legat für 1842 - - - - - - - - - - - -	70	—	—
Für verkaufte Kupferstiche - - - - - - - - - -	48	25	—
Zinsen für die bei der Königl. Seehandlungs-Haupt-Casse belegt gewesenen Gelder - - - - - - - - - -	103	5	—
Für verkauftes altes Papier - - - - - - - - - -	4	—	—
Von Hrn. Wredow zurückbezahlt für die Form seines bittenden Knaben - - - - - - - - - - - - -	35	—	—
Summa - - -	19,373	18	9

Ausgabe.

	Rthlr.	*Sgr.*	*Pf.*
Für Bilder an:			
Herrn C. Burggraf - - - - - - - - - - -	56	20	—
„ Crola - - - - - - - - - - - -	396	20	—
„ Ad. Ehrhardt - - - - - - - - - - -	743	—	—
„ Ed. Gärtner - - - - - - - - - - -	85	—	—
„ Jul. Helfft - - - - - - - - - - -	130	10	—
„ Th. Hellwig - - - - - - - - - - -	45	10	—
„ Hoguet - - - - - - - - - - - -	170	—	—
„ L. Holthausen - - - - - - - - - - -	141	20	—
„ Jacob zur vorigen Verloosung - - - - - - -	200	—	—

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	Rthlr.	Sgr.	Pf.
Herrn Professor v. Klöber	400	–	–
„ Kloss	73	20	–
„ Professor Kolbe	283	10	–
„ Professor Krause	445	10	–
„ Kretzschmer Restzahlung	225	–	–
„ Heinrich Krüger	102	–	–
Fräulein Friederike Meinert	45	10	–
Herrn Otto Meyer	226	20	–
„ W. Meyerheim	113	10	–
„ Ludwig Most	158	20	–
„ B. Peters	170	–	–
„ C. Pfannschmidt	85	–	–
„ E. Pistorius	113	10	–
„ E. Rabe	725	–	–
„ F. Randel	170	–	–
„ L. Scheins	90	20	–
„ Max Schmidt	130	10	–
„ Erdmann Schultz	90	20	–
„ Teschner	56	20	–
„ Professor Völcker	180	–	–
„ Otto Völcker, jun. zur vorigen Versoolung	396	20	–
„ Wagner	450	–	–
„ G. Wegener	198	10	–
Für Sculpturen an:			
Herrn Bläser	100	–	–
„ Professor Bürde zur vorigen Verloosung	28	10	–
„ Calandrelli	113	10	–
„ Genschow	86	15	–
„ Konarzewski zur künftigen Verloosung	200	–	–
„ Malchow	22	20	–
„ Professor Rauch zur vorigen Verloosung	226	20	–
„ Tietze	68	–	–
„ Professor Wichmann zur vorigen Verloosung	85	–	–
„ A. Wickmann	113	10	–
„ Wredow	800	–	–
Für Kunstblätter an:			
Herrn Arnold zur vorigen Verloosung	60	–	–
„ Eichens	80	–	–
„ Fincke	120	–	–
„ Oldermann	80	–	–
Für 30 Abdrücke der vierten Lieferung des Werkes: Gemälde-Gallerie des Königlichen Museums	150	–	–
Vierter Beitrag zum Guss der Amazonen Gruppe	500	–	–
Vergoldete und Blendrahmen	110	9	–
Transport- und Verpackungs-Kosten	107	9	9
Für den Stich der Platte: Amor einen Pfeil schärfend, Restzahlung an Herrn Lüderitz	200	–	–
Für den Stich der Platte: Barbara nach Boltrafio, Restzahlung an Herrn Caspar	300	–	–
Für die Zeichnung und die Platte: Mädchen am Meere nach L. Robert, an Herrn Teichel	250	–	–
Für den Stich der Platte: Kinder mit Blumen spielend nach Magnus, ferner abschläglich an Herrn Mandel	200	–	
Für den Stich von Unterschriften	26	–	–
Für den Druck der Abdrücke des Stahlstiches: Amor einen Pfeil schärfend, an Herrn Altmayer	1,068	15	–
Für den Druck der Abdrücke des Stahlstiches: der Dom zu Mailand, an Herrn Prêtre	634	20	–
Verpackungskosten der Kupferstiche	144	27	–
Druckkosten der Verhandlungen und Formulare nebst Papier	382	9	–
Buchbinderkosten	121	28	6
Insertionskosten	28	16	9
Miethe für das Lokal des Vereins	410	–	–
Instandhaltung des Lokals und angeschaffte Inventarienstücke	188	20	2
Hülfsleistung bei der Ausstellung, Tapezieren des Lokals und Reinigen der Bilder	111	1	–
Kosten der Verloosung	19	–	4
Schreibgebühren und Materialien, nebst Calculatur-Arbeiten	246	10	–
Für Stadtbriefe, Briefträgergeld und ausländisches Porto	75	7	3
Dem Boten für Einziehung der Beiträge und Ablieferung der Kupferstiche	240	29	–
Summa	14,598	7	9

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Abschuss.

	Rthlr.	Sgr.	Pf.
Einnahme - - - - - - - -	19,373	18	9
Ausgabe - - - - - - - -	14,598	7	9
Bestand - - -	4,775	11	–

wovon 4,500 Rthlr. bei der Konigl. Seehandlungs-Haupt-Casse belegt sind.

Da auf die Anfrage nach § 21 des Statutes, ob Jemand etwas über das Vorgetragene oder sonst etwas zum Besten des Vereins zu bemerken habe, Niemand das Wort begehrte, so sprach der Vorsitzende noch den Dank gegen die beiden Akademien der Künste und Wissenschaften aus, welche auch in diesem Jahre uns ihre Lokale mit gewohnter Bereitwilligkeit zur Ausstellung und zu dieser Versammlung gestattet haben, worauf die Verloosung der angekauften Kunstgegenstnäde und die Ausloosung der Serien für die Vertheilung der Vereinsgaben: "Die heilige Barbara" nach Boltraffio, in Kupfer gestochen von Caspar, und: "Mädchen am Meere," nach L. Robert, in Kupfer gestochen von Teichel, vorgenommen wurde.

Die Gewinne fielen bei der Verloosung folgenden Mitgliedern zu:

Seiner Majestät dem Könige auf No. 1 (95): Oelgemälde von T. Hellwig, das Concert.

Ihrer Majestät der Königin auf No. 2 (8): Oelgemälde von Krause, Duart Castle im Sund von Mull, Schottland, und auf No. 2 (12): Oelgemälde von v. Klöber, Aurora.

Ihrer Königlichen Hoheit der Prinzessin Wilhelm von Preussen auf No. 4 b (2): Medaillon nach Göthe's Büste von Tieck in Elfenbein von Boy.

Frau Geh. Regierungsrath Lange auf No. 474: Oelgemälde von H. Kretzschmer, Frauen auf Ischia eine Prozession erwartend.

Herrn Kriegsrath Pappritz auf No. 820: Oelgemälde von Wagner, Aassverkauf in Berlin durch Tetzel um das Jahr 1517.

Herrn Wegebaumeister Frische in Hildesheim auf No. 800: Oelgemälde von E. Rabe, eine Kunstreitergesellschaft in einer Französischen Provinzialstadt.

Herrn Orgelbauer Rhon in Wormditt auf No. 1138: Oelgemälde von E. Kolbe, Wallensteiner Reiter in einer Laube.

Frau Baronin von Bergh, geb. Gräfin von Neale. auf No. 540: Oelgemälde von A. Ehrhardt, der provenzalische Dichter Rudèll de Blieux und die Gräfin Melisinde von Tripolis.

Herrn Kammerherrn Grafen von Schlippenbach auf Arendsee auf No. 2176: Oelgemälde von O. Meyer, zwei Mädchen von einem Hirten belauscht.

Herrn Geh. Regierungsrath Schulz auf No. 956: Oelgemälde von Burggraf, eine Grasschnitterin.

Herrn Kaufmann S. A. Benda auf No. 2096: Oelgemälde von E. Most, ein Abend in Tyrol.

Herrn Hof-Schauspieler Crüsemann auf No. 1944: Oelgemälde von E. Pistorius, der Klosterpförtner am Morgen.

Herrn Kammergerichts-Rath Sulzer auf No. 573: Oelgemälde von W. Meyerheim, Rekruten.

Herrn Gutsbesitzer Marschal von Bieberstein auf No. 335: Oelgemälde von F. Randel, Ponies im Stalle.

Herrn Hofmarschall von Rochow auf Plessow auf No. 2334: Oelgemälde von Teschner, Studienkopf.

Herrn Stadtschulrath Schulze auf No. 2221: Oelgemälde von Crola, der Teutoburger Wald.

Herrn Professor Kiss auf No. 1303: Oelgemälde von J. Helfft, der Biliner Felsen bei Teplitz.

Herrn W. Barker in London auf No. 2501: Oelgemälde von J. Helfft, die Rosenburg bei Teplitz.

Herrn Königl. Hofsänger Heinrich auf No. 2364: Oelgemälde von B. Peters, Abendlandschaft an der Tollensee in Mecklenburg.

Madame Dortu auf No. 860: Oelgemälde von E. Pfannschmidt, Schloss Zensberg be Meran.

Herrn Hofrath Koch auf No. 2230: Oelgemälde von L. Scheins, Landschaft.

Frau Rathsmauermeister Bendler auf No. 1103: Oelgemälde von Max Schmidt, Odergegend bei Schwedt im Mondschein.

Frau Major Paalzow auf No. 875: Oelgemälde von Max Schmidt, Parthie in einem Park.

Herrn Maler Gärtner auf No. 1046: Oelgemälde von H. Krüger, Märkisches Dorf.

Herrn Gutsbesitzer von Winkler auf Miechowitz auf No. 1130: Oelgemälde von Fiedler, Landschaft, Böhmisches Motiv.

Herrn Kaufmann Hermes auf No. 2103: Oelgemälde von Hoguet, Englische Felsenküste.

Herrn Particulier Splitgerber auf No. 1113: Oelgemälde von Wegener, Felsenküste.

Herrn Kaufmann Schröder in Marienwerder auf No. 2375: Oelgemälde von Holthausen, Fruchtstück.

Herrn wirkl. Geh. Rath Köhler Excellenz auf No. 166: Oelgemälde von Friederike Weinert, Fruchtstück.

Herrn Joh. Siegf. Veit auf No. 2134: Oelgemälde von Erdmann Schultz, Fruchtstück.

Herrn Kaufmann Friedheim auf No. 2054: Oelgemälde von O. Voelcker sen., Blumen und Früchte.

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Herrn Oberjäger Lieutenant Richter auf No. 1736: Oelgemälde von Kloss, Kreuzgang nach einem Klosterhofe führend.

Herrn Hauptmann Fincke in Potsdam auf No. 930: Oelgemälde von Gärtner, Ansicht in Prag an der Moldaubrücke.

Herrn Conditor Polborn auf No. 1556: Marmor-Statue von Wredow, der bittende Knabe

Herrn Kaufmann Neuburger in Marklissa auf No. 1421: Brustbild Ihrer Majestät der Königin, Marmor-Relief in geschnitztem Holzrahmen von A. Wickmann.

Herrn Regierungs-Assessor Reichenau auf No. 2235: Brustbild Seiner Majestät des Königs, Bronze-Relief von Malchow nach eignem Model.

Herrn Kaufmann Titel auf No. 1551; Gypsmodel zu Beethovens Denkmal von Blaeser.

Hern Heinr. Wallach auf No. 1291: Kopf Seiner Majestät des Königs, vertieft geschnittener Carneol von Calandrelli.

Herrn Geh. Legationsrath Borck auf No. 2386: Kopf der Arethusa, vertieft geschnittener Citrin von Tietze.

Herrn Kaufmann Steinbrück in Magdeburg auf No. 337: Vase in Elfenbein geschnitzt mit vergoldeter Silberfassung von Boy.

Herrn Justizrath Jordan auf No. 778: Vase in Elfenbein geschnitzt mit vergoldeter Silberfassung von Boy.

Herrn Oberst v. Felden in Münster auf No. 1248: Medaillon nach Göthe's Büste von Elfenbein von Boy.

Herrn Geh, Finanzrath Rolcke auf No. 1219: desgleichen in Elfenbein.

Herrn Banquier Fraenkel auf No. 102: desgleichen in Elfenbein.

Herrn Geh. Ober-Baurath Matthias auf No. 954: desgleichen in Buxbaum.

Herrn Professor Burckhardt auf No. 1469: desgleichen in Buxbaum.

Herrn Stadtgerichtsrath Langerhans auf No. 1340: die heilige Barbara nach Boltrafio, Zeichnung von Pfannschmidt.

Herrn Posamentier Lindemann auf No. 1465: Mädchen am Meere nach L. Robert, Zeichnung von Teichel.

Ausserdem wurden 30 Abdrücke vor der Schrift der beiden Vereinsgaben verlooset des Kupferstiches: die heilige Barbara nach Boltrafio von Caspar, und des Kupferstiches: Mädchen am Meere nach L. Robert von Teichel, welche auf folgende Nummern fielen:

6 (10). 78 (1). 137 (2). 234 (2). 249. 315. 379 (2). 429. 504 (2). 514. 636. 773. 828. 830. 986. 1273. 1392. 1444. 1527. 1554 (1). 1626. 1708. 1850. 1896. 1960. 1974. 2123. 2227. 2284. 2549.

Ferner 10 Abdrücke des Aquatinta-Blattes: Jubal nach v. Klöber von Oldermann, und des Stahlstiches: der Meissener Dom nach Schirmer von Fincke, welche folgenden Nummern zufielen:

20. 282. 494 (1). 982. 1254. 1358. 1431. 1915. 2144. 2271.

Demnächst 20 Abdrücke des Kupferstiches: Rafael als Kind nach Giovanni Santi von Eichens, und des Stahlstiches: der Meissener Dom nach Schirmer von Fincke, und fielen diese auf folgende Nummern:

1 (49). 168. 467. 493. 657. 713. 911. 978 (2). 1117. 1124. 1562. 1571. 1580. 1939. 2128. 2136. 2146. 2172. 2298. 2548.

Sodann wurden verlooset 30 Hefte der vierten Lieferung der Gemälde-Gallerie des Königlichen Museums in 3 Lithographien: Erweckung des Lazarus nach Rubens, Puffspieler nach Rembrandt, und Christus nach Solario, welche auf folgende Numern fielen:

1 (3). 1 (63). 6 (4). 134. 231. 354. 391. 406. 441. 445. 548. 691. 695. 714. 739. 744. 757. 771. 826. 1040. 1270. 1659. 1695. 1892. 2072. 2097. 2294. 2456. 2536. 2538.

Die durchs Loos bestimmte Reihefolge für die Vertheilung der Vereinsgaben ist folgende:

Es fiel auf die Nummern-Serie Nr.	7	bis	61	die Kupferstich-Serie			43
„	62	„	120	-	-	-	- 30
„	121	„	181	-	-	-	- 23
„	182	„	233	-	-	-	- 28
„	235	„	288	-	-	-	- 40
„	289	„	345	-	-	-	- 48
„	346	„	399	-	-	-	- 9
„	400	„	452	-	-	-	- 10
„	454	„	509	-	-	-	- 4
„	510	„	562	-	-	-	- 42
„	563	„	617	-	-	-	- 36
„	618	„	668	-	-	-	- 8
„	669	„	722	-	-	-	- 41
„	723	„	775	-	-	-	- 47
„	776	„	825	-	-	-	- 6
„	826	„	882	-	-	-	- 20
„	884	„	935	-	-	-	- 39
„	936	„	992	-	-	-	- 21
„	993	„	1045	-	-	-	- 35
„	1046	„	1098	-	-	-	- 15
„	1099	„	1151	-	-	-	- 16
„	1152	„	1212	-	-	-	- 13
„	1214	„	1259	-	-	-	- 29
„	1260	„	1310	-	-	-	- 14
„	1311	„	1360	-	-	-	- 33

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Es fiel auf die Nummern-Serie Nr.	1361	bis	1412	die Kupferstich-Serie			19
„	1413	„	1466	-	-	-	45
„	1467	„	1518	-	-	-	24
„	1519	„	1571	-	-	-	22
„	1572	„	1622	-	-	-	11
„	1623	„	1676	-	-	-	44
„	1677	„	1729	-	-	-	46
„	1730	„	1782	-	-	-	7
„	1783	„	1835	-	-	-	3
„	1836	„	1887	-	-	-	27
„	1888	„	1938	-	-	-	1
„	1939	„	1994	-	-	-	37
„	1995	„	2049	-	-	-	12
„	2050	„	2101	-	-	-	5
„	2102	„	2151	-	-	-	34
„	2152	„	2203	-	-	-	32
„	2204	„	2254	-	-	-	18
„	2256	„	2307	-	-	-	38
„	2308	„	2360	-	-	-	17
„	2361	„	2416	-	-	-	26
„	2417	„	2469	-	-	-	25
„	2470	„	2520	-	-	-	31
„	2521	„	2571	-	-	-	2

Berlin, den 9 Mai 1843.

Directorium des Vereins der Kunstfreunde im Preussischen Staate.
v. Olfers. *Kortüm.*

Beamte des Vereins.

Vorstand.

Directorium :—Vorsitzender, Hr. Gen. Dir. *v. Olfers.*
Stellvertreter - Geh. Ob. Reg. Rath *Kortüm.*
Secretair - *L. A. Funk.*
Schatzmeister - Stadtrath *Kiebel.*

Mitglieder :—Hr. Prof. *Rauch.*
- - *Tieck.*
- - *Wach.*
- - *Begas.*
- - *Kolbe.*
- - *Krüger.*
- Ober-Baurath *Stüler.*

Ausschuss.

Hr. wirkl. Geh. Ober-Justizrath Dr. *Bornemann.*
- Banquier *W. Brose.*
- Commerzienrath *Carl.*
- Geh. Ob. Hof-Buchdrucker *Decker.*
- Stadtrath *Gamet.*
- *Carl Gropius.*
- Stadtältester *Knoblauch.*
- Kupferstecher *Lüderitz.*
- Geh. Ob. Tribunalsrath *Seligo.*
- Consul *Wagener.*

2.—Westphalia.

STATUT des Kunst-Vereins für die *Rheinlande* und *Westphalen.*

I. *Zweck des Vereins.*

Art. 1. Der Zweck des Vereins ist: die Kunst zu befördern,—daher die Künstler und Kunstjünger in ihren Bestrebungen aufzumuntern und zu unterstützen, allgemeine Theilnahme für das Schöne anzuregen, und dahin zu wirken, dass die Kunst vorzugsweise dem Schmucke des öffentlichen Lebens sich widme, und so Gelegenheit erhalte, die würdigsten Denkmale ihres Strebens der Zukunft zu überliefern.

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Art. 2. Der Verein wird seinen Zweck dadurch zu erreichen suchen, dass er
Erstens: die vorzüglicheren Werke der Kunstschule zu Düsseldorf und derjenigen Künstler, welche ihre Arbeiten zur Ausstellung, Prüfung und Wahl einsenden werden, ankauft; davon aber

1) diejenigen Kunstwerke, welche für den Privatbesitz, als eine willkommene anmuthige Zierde, sich eignen,—unter seine Mitglieder verlooset;
2) den Kunstwerken, welche—weniger oder nicht für den Privatbesitz geeignet,—im öffentlichen Leben eine bedeutungsvollere Stelle finden möchten,—eine öffentliche Bestimmung gibt;

dass er
Zweitens: nach Verhältniss seiner Mittel Bestellungen auf Kunstwerke für jede Art des Bedürfnisses im öffentlichen Leben ertheilt; auch die Herstullung und Erhaltung älterer öffentlicher Kunstdenkmale befördert und unterstützt.

II. *Verfassung des Vereins.*

Art. 3. Düsseldorf, als Sitz der durch die Munificenz Sr. Maj. des Königs Friedrich Wilhelm III. wiederhergestellten Kunstakademie, ist der Mittelpunkt des Vereins.

Art. 4. Der Verein ist vom ersten Januar 1829 zusammengetreten zu betrachten.

Art. 5. Der Verein bildet sich als ein freier durch das Zusammentreten aller Freunde der Kunst, welche sich zur Erreichung des gemeinsamen Zweckes zu einem jährlichen Geldbeitrage von mindestens fünf Thalern Preuss. Courant verpflichten.

Art. 6. Der jährliche Beitrag von fünf berechtigt zu Einer Aktie.
Es steht jedem frei, sich mit so vielen Aktien, als er will, zu betheiligen.

Art. 7. Die Theilnahme steht fortlaufend offen.
Die Theilnehmenden verpflichten sich wenigstens für die zwei ersten Jahre 1829 und 1830.
Demnächst wird das Ausscheiden ebenfalls jährlich frei stehen.

Art. 8. Von dem Jahre 1830 an wird jährlich am ersten Mai die Liste geschlossen.
Wer nach dem ersten Mai 1830 beitritt, nimmt erst vom Jahre 1831 an Theil,—und so ferner.

Art. 9. Jeder Theilnehmer erhält als Mitglied einen Schein über jede von ihm genommene Aktie.
Nach den Nummern dieser Scheine wird demnächst die Verloosung der für dieselbe bestimmten kunstwerke bewirkt.
Jedes Mitglied hat die Verbindlichkeit, den jährlichen Beitrag spätestens acht Tage vor der General-Versammlung (Art. 13) zur Kasse des Vereins abzuliefern.
Geschieht dies nicht, so ist es von dem Gewinne bei der Verloosung ausgeschlossen; es wächst dieser demnach dem Vereine zu und kommt zur nächsten Verloosung.

Art. 10. Der Kassen-Ueberschuss Eines Jahrs wird für das folgende mit verwendet.

Art. 11. Die Liste der Mitglieder des Vereins und ihrer Aktien wird jährlich nach dem am ersten Mai erfolgten Abschlusse gedruckt.
Jedes Mitglied erhält ein Exemplar derselben.

Art. 12. Es soll wenigstens alle zwei Jahre eine öffentliche Ausstellung der von der Kunstschule zu Düsseldorf gelieferten und der dem Vereine eingesendeten Kunstwerke Statt finden.

Art. 13. Während dieser Kunstausstellungen werden zugleich die General-Versammlungen der Mitglieder des Vereins gehalten.

III. *Verwaltung des Vereins.*

Art. 14. Die Besorgung der Geschäfte des Vereins übernimmt ein Ausschuss, dessen Mitglieder aus sämmtlichen Theilnehmern gewählt werden und bei deren Wahl auf die Vertretung der verschiedenen Landschaften und Städte, in welchen der Verein Theilnahme gefunden hat, Rücksicht genommen werden soll.

Art. 15. Zehn in Düsseldorf wohnhafte Mitglieder des Ausschusses bilden den Verwaltungsrath, welcher aus einem Vorsitzenden, neun Berathenden, (darunter ein Sekretair und ein Schatzmeister) bestehen soll.

Art. 16. Dem Ausschusse liegt es ob, die Zwecke des Vereins zu befördern und die Theilnahme an demselben möglichst zu verbreiten. Er trifft die Auswahl der zu erwerbenden Kunstwerke und erwägt die zu machenden Bestellungen.

Art. 17. Der Verwaltungsrath besorgt die innere und lokale Verwaltung, den schriftlichen Verkehr etc. und ordnet überhaupt die Wirksamkeit des Vereins in allen Beziehungen innerhalb der Gränzen des Statuts und beziehungsweise nach den Beschlüssen des Ausschusses und der General-Versammlungen.

Art. 18. Der Vorsitzende des Verwaltungsrathes führt auch im Ausschuss und in den General-Versammlungen den Vorsitz und leitet die Berathungen.

Der

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Der Sekretair führt den Briefwechsel des Vereins, di Protokolle der Verhandlungen; er entwirft und zeichnet alle öffentliche Bekanntmachungen.

Der Schatzmeister besorgt die Verwaltung der Gelder, die Einnahmen und Ausgaben, letztere auf schriftliche Anweisung des Vorsitzenden und legt die Rechnung ab.

Art. 19. In den General-Versammlungen wird der Ausschuss und Verwaltungsrath über seine Thätigkeit und Verwaltung Rechenschaft ablegen.

In demselben wird über die Bestimmung, welche den vom Vereine erworbenen Kunstwerken gegeben werden soll, entschieden; die Verloosung der zu dieser bestimmten vorgenommen; — über die Erweiterung und Ergänzung des Ausschusses abgestimmt; — auch werden in denselben die allgemeinen Interessen des Vereins berathen.

Art. 20. Jedes Mitglied, welches nach vorheriger Berufung in den Versammlungen des Ausschusses oder in den General-Versammlungen nicht erscheint, wird als den Beschlüssen der Mehrheit beitretend gezählt.

Die Beschlüsse werden überall nach absoluter Stimmenmehrheit gefasst.

Bei Stimmengleichheit gibt der Vorsitzende den Ausschlag.

Art. 21. Jedem Mitgliede steht es frei, in den General-Versammlungen Mittheilungen für und über die Interessen des Vereins zu machen; es muss vorher aber seine Absicht dem Sekretair anzeigen, welchemnächst der Vorsitzende dasselbe nach der Reihenfolge zum Vortrage auffordern wird.

Art. 22. Die Rechnung des Vereins wird jährlich gedruckt, öffentlich bekannt gemacht und jedem Mitgliede mitgetheilt.

Art. 23. Von jedem vom Vereine erworbenen oder auf dessen Veranlassung ausgeführten Kunstwerke erhält jedes Mitglied einen radirten Umriss, oder eine lithographische Zeichnung unentgeltlich mitgetheilt.

Erläuterungen zu obenstehendem Statut.

Die Bestimmungen des bei der Gründung des Vereins in den Jahren 1829–30 festgesetzten Statuts sind seit jener Zeit durch Beschlüsse der General-Versammlung und des Ausschusses, und durch das nach und nach befestigte Verfahren mit dem günstigsten Erfolge in Anwendung gebracht worden. Da das steigende Interesse an der guten Sache näheren Mittheilungen über dies zur Beförderung der Vereinszwecke beobachtete Verfahren eine freundliche Aufnahme zu versprechen scheint, so hat es zweckmässig geschienen, den obenstehenden Abdruck des Statuts mit folgenden Erläuterungen zu begleiten.

Zum Art. 2. Nach dem üblichen Verwendungs-Plane wird zu öffentlichen zwecken ein Viertheil der ordentlichen Beiträge, nach Abzug der Verwaltungskosten und der Kosten für die Vereinsblätter (s. a. Art. 23), verwendet.

Zum Art. 4. Nach Inhalt des Protokolls der General-Versammlung vom 17 August 1833 wird, da die General-Versammlungen um die Mitte des Jahrs stattfinden, und mit diesen die Jahres-Einnahme schliesst, auch das Rechnungs-Jahr jedesmal mit einer doppelten Zahl: der des Kalender-Jahres, in welchem des beginnt, und desjenigen, in welchem es schliesst, benannt.

Zum Art. 5. Die Grundlage der Finanz-Verwaltung des Vereins bildet die Aktienrolle, welche alle zwei Jahre durch Einzeichnung sämmtlicher am Anfange des nämlichen Zeitraums vorhandenen Theilnehmer und ihrer Wohnorte angelegt wird. Dieselbe enthält für eine zweijährige Benutzung den erforderlichen Raum zur Eintragung der eingezahlten Beiträge, welche darin bei der Nummer jedes Aktionairs in entsprechenden Spalten bewirkt wird, während die Einzahlungen selbst durch Zusendung der Aktien-Quittungen bescheinigt werden. Die im Laufe des Vereins-Jahres zutretenden Aktionairs werden von dem Sekretair unter Ertheilung fortlaufender oder erloschener Nummern nachgetragen, die ausscheidenden aber gelöscht, so dass am Schluss des Jahrs die Aktienrolle die vollständige Nachweisung aller beitragspflichtigen Mitglieder, und die Aufsummirung der betreffenden Seitenspalte die vollständige Nachweisung der stattgehabten ordentlichen Vereins-Einnahme enthält. Das Vereins-Jahr schliesst mit der General-Versammlung; die bis zu diesem zeitpunkte eingetragene Aktien-Nummer macht also die Schlusszahl des betreffenden Jahrs, und so ist, nach Abzug derjenigen Restanten, gegen welche der Verein nicht etwa den Beitrag zwänglich einziehen will, durch die Vervielfachung derselben mit dem Aktien-Betrage von 5 Thlrn. die Grundzahl der ordentlichen Einnahme leicht gefunden. Gleichzeitig werden die Einnahme- und Ausgabereste des vergangenen Jahres noch möglichst zu beseitigen gesucht, und die Jahres-Rechnung bis zum 15 Oktober aufgestellt, während das neue Vereins-Jahr schon mit dem Ablaufe der General-Versammlung beginnt.

Zum Art. 7. Nach dem von der General-Versammlung am 10 August 1837 genehmigten Verfahren ist der Beitritt bis zum Tage der General-Versammlung und Verloosung gestattet und wird die Aktienliste erst an eben diesem Tage geschlossen.

Zum Art. 8. Die General-Versammlung vom 21 Mai 1831 beschloss, dass der Austritt spätestens vor dem ersten Mai jeden Jahrs dem Sekretair schriftlich erklärt werden müsse. Die bis dahin nicht abgemeldeten oder nicht wegen unterlassener Beitragszahlung gelöschten Aktien bleiben Theilnehmer für das nächste Jahr.

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Zum Art. 11. Der Abschluss findet mit der General-Versammlung statt. Der Abdruck der Verhandlungen, welchem die jedesmal dis zum 15 Oktober aufgestellte Jahresrechnung nach vorheriger Revision beigefügt wird, lässt sich bei diesem Abschlusstermin nicht vor dem Dezember beendigen, welchemnächst dieselben umgesendet und die beigebliebenen Vereinsglieder gleichzeitig zur Entrichtung des nächstjährigen Beitrags aufgefordert werden. Diese Umsendung und Aufforderung geschieht bei den Vereinsgliedern in Düsseldorf und der Umgegend, so wie an den Orten, wo nur wenige sind, unmittelbar, bei den übrigen durch die Geschäftsführer.

Zum Art. 12. Es bleibt dem Verwaltungs-Rath gemäss Beschlusses vom 17 August 1833 überlassen, nach vorheriger Genehmigung des Ausschusses auch andern Städten als Düsseldorf, welche eine genügende Anzahl von Mitgliedern im Verein zählen, die erworbenen Kunstwerke zu Austellungen zu übersenden. Der Verein trägt bei solchen Versendungen dem Gewinner gegenüber Gefahr und Zufall; im Falle des Verlustes oder entstandener völliger Werthlosigkeit des Kunstwerks besteht der zu leistende Schadenersatz in der Zahlung des vom Vereine gegebenen Erwerbspreises. Ausserdem werden die bedeutendern der vom Vereine angekauften Werke zu den von der Königlichen Akademie der Künste in Berlin und von andern Künst-Vereinen veranstalteten Ausstellungen in Folge ausdrücklichen Begehrens dieser Kunstanstalten auf deren Gefahr und Kosten gesendet, gleichwohl aber Sorge getragen, dass den Gewinnern solcher Bilder der Besitz nicht allzu lange entzogen bleibe.

Zum Art. 15. Nach dem Beschluss der General-Versammlung vom 6 August 1836 kann die Zahl der Mitglieder des Verwaltungs-Raths auch über zehn hinaus vermehrt werden, im Fall es zur Bestreitung der Geschäfte des Vereins nöthig seyn sollte.

Zum Art. 16. Nach den Bestimmungen des Art. 2 des Statuts haben die Vereinsbehörden lediglich auf die Vorzüglichkeit der auf der hiesigen Kunstschule oder Ausstellung käuflichen Kunstwerke, keineswegs aber auf provinzielle oder persönliche Rücksichten zu achten.

Zum Art. 17. Bei Gefahr im Verzuge, wenn ausgezeichnete Bilder dem Verein durch Vorkauf zu entgehen drohen, steht nach der vom Ausschuss am 9 August 1837, und früher genehmigten Praxis auch dem Verwaltungs-Rath allein die Erwerbung einzelner Bilder frei; so wie derselbe auch über den Lit. C. der Rechnung aufgeführten Extraordinarienfonds zu diesem Zwecke verfügen kann. Dieser, durch die Ueberschüsse der Kunstaustellungen gebildete Fonds dient hauptsächlich zu solchen ausserordentlichen Ankäufen, welche zur Aufmunterung aufkeimender mit Beengungen kämpfender Talente nothwendig werden und gewöhnlich keinen Aufschub leiden.

Zum Art. 18. Bis jest ist es gelungen, zur Uebernahme der mannigfaltigen mit der Verwaltung des Vereins, sowohl in seinem Mittelpunkte als an den Orten, wo er zahlreiche Mitglieder zählt, verbundenen Geschäfte fähige kunstfreunde bereit zu finden, so dass mit Rücksicht auf den Umfang des Vereins die Verwaltungs-Kosten gering gehalten werden konnten. Besoldungen hat man bisher nur an den Expedienten und den Boten bei der Central-Verwaltung zu entrichten nöthig gehabt. Ausserdem sind an den Orten, wo sich eine grosse Anzahl von Aktionairen befindet, mancherlei kleine Ausgaben für Botendienste, Einziehung der Aktien-Beiträge und dergleichen mehr unvermeidlich. Die Haupt-Ausgabe bei der Verwaltung aber bleiben die Versendungs- und Portokosten, indem die Portofreiheit des Vereins wesentlichen Beschränkungen unterliegt. In dieser Beziehung werden sämmtliche Mitglieder darauf aufmerksam gemacht, dass die Portofreiheit nur für die offen (unversiegelt) oder unter Kreuzband mit der Rubrik: "Angelegenheit des Kunst-Vereins für die Rheinlande und Westphalen," zur Post gegebenen Briefe und nur im Inlande gewährt, alle Briefe aber, welche Geldbeträge enthalten, schlechthin davon ausgeschlossen sind. Die Einsendung der Actien-Beiträge muss daher portofrei entweder an den Schatzmeister des Vereins oder an den nächsten Geschäftsführer geschehen, damit der Beitrag nicht um den Portobetrag geschmälert werde.

Zum Art. 22. Eine vorläufige Zusammenstellung der finanziellen Resultate jedes Jahres wird bei der General-Versammlung vorgelegt; die eigentliche Jahres-Rechnung aber bis zum 15 Oktober ausgestellt, sodann den von dem Ausschuss erwählten Revisoren vorgelegt und nach ihren summarischen Beträgen in die Jahres-Verhandlungen aufgenommen.

Zum Art. 23. Da die Ausdehnung des Vereins und die in demselben Verhältniss vermehrte Zahl der von ihm erworbenen Bilder es ebensowenig thunlich erscheinen liess, als der Mehrzahl der Mitglieder damit gedient war, lithographirte zeichnungen oder Umrisse aller erworbenen oder auf Veranlassung des Vereins ausgeführten Kunstwerke anfertigen zu lassen und umzutheilen, so werden nach dem von der General-Versammlung am 21 Mai 1831, gefassten Beschlusse nur von ausgezeichneten, vorzugsweise von historischen Bildern und Compositionen, welche dazu am meisten geeignet sind, Umrisse Kupferstiche, Stahlstiche oder lithographirte Zeichnungen unter die Mitglieder unentgeltlich vertheilt. Die Wahl und Bestimmung derselben ist dem Verwaltungs-Rath überlassen. Nach dem üblichen Verwendungsplan wird dazu etwa ein Fünftheil der eingezahlten Beiträge verwendet und hierauf bei den Bestellungen und der Abschliessung der Verträge mit den Künstlern und der Druckerei Rücksicht genommen.

Der Gewinner eines solchen zur Nachbildung bestimmten Werkes ist nach Beschluss vom 17 August 1833 verpflichtet, dasselbe so lange im Besitz des Vereins zu belassen, als zur Erreichung des gedachten Zweckes nothwendig erscheint. Der Verwaltungs-Rathist jedoch bemüht, die Fertigstellung dieser Abbildungen so sehr zu beschleunigen, als der Umfang der Arbeit nur immer zulässt.

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(No. 2.)

HANSEATIC TOWNS.

1.—Hamburg.

STATUTEN des Kunst-Vereins zu *Hamburg*, revidirt am 16 Januar 1837.

§ 1. Zweck des Vereins ist Cultur der bildenden Kunst, sowohl durch gemeinschaftliche Anschauung ihrer Werke und gegenseitige Mittheilung als durch thätige Förderung derselben und allgemeine Entwickelung des Kunstsinnes.

§ 2. Zu diesem Ende versammeln sich die Mitglieder während der Wintermonate, nämlich von Martini bis Ostern, an jedem Montage, Abends zwischen 7 und 9 Uhr, und während der Summermonate am Ersten Dienstage jeden Monats, Mittags zwischen 2 und 4 Uhr. An Festtagen finden keine Versammlungen statt.

§ 3. Die Zahl der ordentlichen Mitglieder ist einstweilen auf Funfzig beschränkt. Es werden Ehrenmitglieder aufgenommen, jedoch nur Auswärtige.

§ 4. Die Aufnahme eines Mitgliedes geschieht in der Deliberations-Versammlung und erfordert eine Mehrzahl von zwei Dritteln bejahender Stimmen; wer einer solchen nicht theilhaftig geworden ist, kann binnen Verlauf eines Jahres nicht wieder beantragt werden; der Vorschlag erfolgt durch ein Mitglied in einer vorhergehenden Sitzung und wird in der Zwischenzeit sämmtlichen nicht anwesend gewesenen, die vorzunehmende Wahl ohne Benennung der Person angezeigt.

§ 5. Jedes, von 1837 an, eintretende ordentliche Mitglied macht sich anheischig, die Sammlungen des Vereins durch ein angemessenes Geschenk von Kunstsachen zu bereichern; Künstler sind speciell eingeladen, Zeichnungen von ihrer Hand beizutragen.

§ 6. Vorschläge, betreffend die Statuten und Geldangelegenheiten des Vereins, werden in Deliberations-Versammlungen vorgetragen, darauf im Versammlungs-Zimmer ausgelegt und in der nächstfolgenden Deliberations-Versammlung zur Abstimmung gebracht. Propositionen dieser Art werden, vermöge einfacher Stimmenmehrheit, zu Beschlüssen erhoben.

§ 7. Jede Beschlussnahme erfordert die Anwesenheit von wenigstens Funfzehn ordentlichen Mitgliedern.

§ 8. Jedes Mitglied ist befugt, einen Fremden einzuführen. Einheimische, als welche auch Einwohner von Altona angesehen werden, können im Laufe des Jahres nur dreimal eingeführt werden.

§ 9. Die erste Versammlung jeden Monats während des Wintersemesters wird zur ausserordentlichen bestimmt, und vorzugsweise der Deliberation vorbehalten. Einführungen finden an solchen Tagen nicht statt.

§ 10. Die Verwaltung der Geldmittel ist einem, aus der Zahl der ordentlichen Mitglieder erwählten Cassirer übertragen, welcher alljährlich am Schlusse der Winter-Versammlungen Rechnung ablegt.

§ 11. Ein ebenfalls durch Wahl bestimmtes ordentliches Mitglied versieht das Geschäft eines Schrift- und Protocollführers und ist dermalen auch mit Verwaltung der Oeconomie beauftragt; ein Stellvertreter ist demselben zuertheilt.

§ 12. Die Kosten der Haushaltung werden von sämmtlichen ordentlichen Mitgliedern zu gleichen Theilen getragen. Sollten dieselben die Summe von zehn Mark Courant für den persönlichen beitrag übersteigen, so ist das Surplus aus dem Capitalfonds zu entnehmen.

§ 13. Protocoll, Archiv und Sammlungen werden im Versammlungs-Locale aufbewahrt.

Zusatz-Artikel, beschlossen am 3 Januar 1842.

§ 14. Sollten sieben Mitglieder im Interesse des Vereins es für nothwendig halten, dass ein Mitglied aus demselben ausgeschlossen werde, so haben sie diese ihre Ansicht, motivirt, dem Schrift- und Protocollführer mitzutheilen, dieser giebt sodann baldigst demjenigen, auf dessen Exclusion angetragen worden, von diesem Antrage Kunde. Nach Verlauf von höchstens 14 und mindestens 8 Tagen, nachdem solche letztere Communication geschehen ist, wird, wenn inzwischen solches Mitglied nicht ausgetreten ist, eine Deliberations-Versammlung berufen, und sind sämmtliche ordentliche Mitglieder mindestens dreimal 24 Stunden vor der Versammlung durch Convocations-Zettel, unter der Bemerkung, dass es sey, wegen Anwendung des § 14 der Statuten, "beantragte Ausschliessung eines Mitgliedes betreffend," dazu einzuladen. Wenn in dieser Versammlung, in welcher jedoch wenigstens 16 ordentliche Mitglieder anwesend seyn müssen, drei Viertheil der Anwesenden durch Ballotage dem auf Ausschliessung gestellten Antrage sich zustimmig erklären,

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Appendix (P.)

Foreign Art Unions.

(No. 2.) Hanseatic Towns.

erklären, so ist das betreffende Mitglied nach sogleich von dem Schrift- und Protocollführer zu beschaffender Anzeige für ausgeschlossen zu erachten und von der Liste der Mitglieder zu streichen.

Es versteht sich von selbst, dass auch auf solches Mitglied die Bestimmung des gleich folgenden § 15 Anwendung findet.

§ 15. Wer, aus welchem Grunde es auch sey, während des Bestandes des Kunst-Vereins aufört Mitglied zu seyn, hat in keinerlei Beziehung Ansprüche an das Gesellschafts-Vermögen.

BERICHT über die im Jahre 1843 in *Hamburg* veranstaltete Siebenzehnte Gemälde-Verloosung.

Grundlage dieses Unternehmens.

a) Der Zweck desselben ist jährlich eine Anzahl gediegener Werke lebender Künstler anzukaufen, und durchs Loos unter die Interessenten zu vertheilen, um sowohl tüchtigen Künstlern Beschäftigung zu geben, als auch Privatleuten Gelegenheit zu verschaffen, mittelst eines geringen Beitrags, zum Besitze ausgezeichneter Kunstwerke zu gelangen, und dadurch die Liebe zur Kunst zu wecken und zu nähren.

b) Die Interressenten verpflichten sich zu einem jährlichen Beitrage von 5 Thalern Courant, wofür jeder mit einem Loose an der jährlichen Verloosung Theil nimmt. Es steht ihnen frey, sich dabei mit mehreren Loosen zu interessiren, so wie es jedem unbenommen bleibt, nach, 3 Monate vor Jahresschluss, geschehener Anzeige, wieder aus der Vereinigung zu treten.

c) Einer Direction wird die Sorge übertragen, den hiedurch gebildeten Fond zur Anschaffung ausgezeichneter Arbeiten lebender Künstler zweckmässig zu verwenden, es sey durch Ankauf oder Bestellung; jedoch mit der Einschränkung, dass weder der Preis eines solchen Kunstwerks ein Drittheil des jährlichen Fonds überschreite, noch von einem und dem nämlichen Künstler, binnen des Verlaufs von zwey Jahren, mehr als für den Betrag eines solchen Drittheils angeschafft werde, und endlich die jährliche Verloosung an einem bestimmten Tage, im Beiseyn der Interessenten, zu veranstalten.

d) Von der aus 5 Mitgliedern des Vereins bestehenden Direction werden alljährlich, nach geschehener Verloosung 2 Mitglieder austreten, und in ihre Stelle durch Stimmenmehrheit zwey neue Mitgleider gewählt; sie hat Ende jeden Jahres dem Vereine Rechenschaft abzulegen. Zum Behuf der Wahl geben die Interessenten ihre Stimmen ab, indem sie die Namen von 2 Mitgliedern mit ihrer Unterschrift versehen, einreichen und haben bei der Wahl ein Recht auf so viel Stimmen, als sie Loose haben.

Bei der am 21 December stattgefundenen Verloosung vertheilten sich die 16 Oel-Gemälde und sonstige Kunstgegenstände an folgende Mitglieder des Vereins:

Oel-Gemälde.

Von William Bottomley aus Hamburg, in Rom: Zwei Esel im Stalle.—Herr A. L. Koch.

*Von Adolph Car laus Hamburg, in München: Der Gebirgssee.—Herr Wilhelm Duncker, jun.

Von Jacob Gensler, in Hamburg: Der Sonnabend-Nachmittag in Scheveningen.—Herr Moritz Steinthal.

*Von demselben: Reeperbahn am Blankeneser Strande.—Herr Edward Ross.

Von Wilh. Hinsch, in Hamburg: Elbstrand oberhalb Hamburg.—Herr Wilh. Weinkauff.

Von Woldemar Hottenroth aus Dresden, in Hamburg: Neapolitanische Fischer-Kinder.—Herr J. M. Oppenheim.

Von Herm. Kauffmann, in Hamburg: Die Mutter an der Wiege, Lichtbild.—Herr P. Calais.

Von demselben: Der Sandweg, Holsteinische Landschaft.—Herr G. H. Hartig.

Von G. A. Melchert aus Altona, in Düsseldorf: Marinebild, stilles Wasser.—Herr G. H. Techau.

*Von J. Mohr, aus Holstein (starb in München 1843): Landschaft, am Stahrenberger See.—Herr Senator Lutteroth Legat.

*Von Christ. Morgenstern aus Hamburg, in München: Seestück Durchsicht auf das Meer.—Herr J. Spetzler.

Von Charles Ross aus Holstein, in Hamburg: Der Parnass mit der Ebene von Cheronea u. s. w.—Herr J. F. Hübener, Dr.

Von Adolph Vollmer, in Hamburg: Ansicht der sogenannten kleinen Alster, von der Scheelengangsbrücke, vor dem Brande in Hamburg.—Herr Senator H. Schmidt.

Von demseblen: Die Mühle bey Finkenwärder an der Elbe.—Herr Oberalter von Beseler.

Von R. F. Wassman, in Hamburg: Das schlafende bayerische Mädchen, Nachtstück.—Herr H. A. Hübener.

*Von H. T. Wulff, in Hamburg: Seestück, bewegtes Wasser.—Herr G. Thompsen.

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Kupferstiche unter Glas und goldnen Rahmen.

Von P. Toschi, in Parma sc.: Die Abnahme Christi vom Kreuze, nach Dan. da Volterra. —Herr Minst.-Resident Hanbury.

Von Peter Lutz, in Dresden sc.: Die Madonne mit den vier Heiligen, nach Bagnocavallo. —Herr H. Baur, Dr.

Von Z. Prevost, sc. acquatinta: Die Italienerin auf den Trümmern ihres Hauses, nach Robert.—Herr F. A. G. Grote.

Lose Blätter, Gewinne in auswärtigen Kunst-Vereinen.

Arminius in dem Treffen u. s. w., lithographirt (vom Münchener Kunstverein 1839).—Herr Oberpost-Amts-Secretair D. Krüger.

Noah, halbe Figuren, Stahlstich von Wagner (vom Alb. Dürer-Verein in Nürnberg).—Herr L. H. Roeck.

Kruzifix, Lithographie von Handl (vom Augsburger Kunstverein).—Herr Edward Arnet.

Die beiden Mädchen, halbe Figuren, Lithographie von Hanfstengel (vom Hannöverischen Kunstverein.)—Herr Salomon Heine.

Des Grafen Eberhard im Barte's Pilgerschaft nach Jerusalem, Lithographie (vom Würtemberger Kunstverein).—Kunstverein in Stettin.

Die Werke der Barmherzigkeit, Lithographie (vom Würtemberger Kunstverein).—Herr Ernst Merck.

Sanct Thomas, E. Schaeffer sc. nach Phil. Veit (vom Kunstverein in Frankfurt a. M.)—Herr Professor Ullrich, Dr.

Ein dito Exemplar.—Herr Consul Th. Mahs.

Der Barde vor der Königsfamilie, Ch. Schüler in Strasburg sc. (vom Rheinischen Kunstverein).—Herr J. P. Schäffer.

Album, Radirungen deutscher Künstler (bei Buddäus in Düsseldorf).—Herr P. L. Schwabe.

Die mit * bezeichneten Bilder sind von den Künstlern zu einem Altarblatt, in die St. Petri Kirche bestimmt, geschenkt und vom Verein angekauft.

Für diese 16 Oel-Gemälde und die Kupferstiche, nebst ihrer Berähmung wurde verausgabt - - - - - - - - - - Cour. ℔		4,545 8
Beiträge für 12 auswärtige Kunstvereine - - - - - - - -		160 12
Druckkosten des Berichts, Salair des Boten, Inserate, Feuer-Versicherung, Transportspeesen, etc. etc. - - - - - - - - - -		204 11
Cassen-Saldo auf 1844 - - - - - - - - - - -		128 2
Cour. ℔		5,039 1

Dagagen gingen ein:		
Saldo von 1842, laut Abschluss - - Cour. ℔	134 1	
327 Beiträge à 15 ℔ - - - - - - -	4,905 -	
Cour. ℔		5,039 1

Im Jahre 1842 war die Zahl der Beiträge - - -	311
Im Laufe des Jahres 1843 wurden zurückgezogen -	17
blieben - - -	294
Dagegen von, auf's neue eingetretenen Mitgliedern -	33
Total - - -	327

Für die beiden austretenden Directoren, Herrn Syndicus Sieveking, Dr., und Herrn C. Merck, Dr. wurden erwählt: Herr Consul Charles Groux und Herr Herm. de Chaufepié junr., Dr. Med.

Syndicus *Sieveking*. Dr. *C. Merck*. Dr. *Behrmann*.
Fr. Stammann. *Wilh. te Kloot*.

Hamburg, Ende Februar 1844.

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Appendix (P.)

Foreign Art Unions.

(No. 2.) Hanseatic Towns.

2.—Lübeck.

STATUTEN des *Lübecker* Kunstvereins.

§ 1. Der Zweck des Kunstvereins ist: von zwei zu zwei Jahren (zuerst im Juni 1839) eine Anzahl vorzüglicher Gemälde neuerer Künstler, wie auch ausgezeichnete Kupferstiche und ausgeführte Zeichnungen in Lübeck zur öffentlichen Anschauung zu bringen, daraus eine, den Mitteln der Gesellschaft entsprechende Anzahl anzukaufen, und diese durchs Loos unter die Interessenten zu vertheilen.

§ 2. Zur Theilnahme an dem Kunstverein ist Jeder ohne Unterschied berechtigt; sie erfolgt durch Uebernahme von einer oder mehreren Actien.

§ 3. Für jede Actie werden jährlich, zu Anfang des Monats Mai, zwei Speciesthaler praenumerando gezahlt.

§ 4. Die Beiträge der Mitglieder werden in der Regel nur zum Ankauf der zu verlooseenden Kunstwerke verwendet; wogegen die Kosten des Transports und der öffentlichen Ausstellung der Gemälde zunächst durch ein Eintrittsgeld bestritten werden, gegen welches der Besuch der Kunstausstellung dem ganzen Publicum gestattet wird.

§ 5. Für jede Actie, auf welche der Inhaber einen zweijährigen Beitrag geleistet hat, wird demselben bei der Verloosung der anzukaufenden Kunstwerke ein Loos zugestellt. Es werden nicht mehr Loose, als solcher Actien vorhanden sind, ausgetheilt.

§ 6. Die Berichtigung rückständiger Actienbeiträge muss spätestens volle acht Tage vor dem Anfange der Verloosung erfolgen; widrigenfalls kein Loos für die betreffende Actie ausgetheilt wird. Die Verpflichtung zur Nachzahlung und ferneren Entrichtung des Beitrages hört jedoch durch Vorenthaltung des Looses nicht auf.

§ 7. Der Austritt aus dem Vereine kann nicht anders geschehen, als durch eine schriftliche, spätestens im Juni-Monate zuvor an den Verwaltungsausschuss einzusendende Kündigung.

§ 8. Jeder Actieninheber ist berechtigt, an den Generalversammlungen des Vereins Theil zu nehmen, wobei die Abstimmung sich nach der Zahl der anwesenden Personen richtet.

§ 9. Die Generalversammlung wählt aus den Vereinsmitgliedern einen aus sieben Personen bestehenden Verwaltungsausschuss, aus welchem alle zwei Jahre zwei Mitglieder ausscheiden. Die Reihe der Ausscheidenden bestimmt sich vorerst durch des Loos, künftig nach dem Alter ihrer Mitgliedschaft.

§ 10. Es bleibt dem Verwaltungsausschuss überlassen, die laufenden Geschäfte unter sich zu vertheilen, wie auch andere sachkundige Mitglieder des Vereins, so weit dies den Zwecken desselben förderlich erscheinen sollte, zu seinen Berathungen zuzuziehen.

§ 11. Der Verwaltungsausschufs ist befugt, diejenigen Begünstigungen, welche von Seiten des Staats oder anderer gemeinnütziger Vereine zu hoffen sind, für den Verein in geeigneter Weise nachzusuchen.

§ 12. Auch ist derselbe berechtigt, im Namen der Gesellschaft auswärtigen Kunstvereinen als Mitglied beizutreten, und mit denselben sonstige Verbindungen zur Förderung seiner Zwecke einzugehen.

Verwaltungsausschuss :—Senator *C. L. Roeck*, Director.
O. A. Rath *Blume*, Mitdirector.
Senator *Gädertz*, } f. d. Anordnung
Stadtbaumeister *Spetzler*, } d. Ausstellung.
Professor *Ackermann*, für die auswartige Correspondenz.
Heinrich Behrens, Cassenführer.
Dr. jur. *Th. Curtius*, Secretär.

Lübeck, im Mai 1838.

ERSTER BERICHT des *Lübecker* Kunstvereins, 1838, 1839.

Der zu Anfang des Jahres 1838 in Anrege gebrachte Plan, einen Lübecker Kunstverein zu gründen, fand, von einem provisorischen Ausschusse berathen und gefördert, alsbald allgemeine Theilnahme. Schon im Mai desselben Jahres war eine Anzahl von Actien zusammengebracht, die genügend schien, um die Existenz des Vereins als gesichert anzunehmen.

In der General-Versammlung der Actionäre vom 23 Mai 1838 wurden die von dem provisorischen Ausschusse vorgelegten Statuten genehmigt, der Verein demnach förmlich constituirt und die Wahl eines definitiven Verwaltungs-Ausschusses vorgenommen. Letzterer, aus den unterzeichneten sieben Mitgliedern des Kunstvereins bestehend, richtete, nach einer angemessenen Vertheilung der laufenden Geschäfte, sein Augenmerk zunächst auf eine Verbindung mit dem Kunstvereine zu Hamburg. Desfallsige Schritte fanden dort bereitwilliges Entgegenkommen, und es ward alsbald eine feste Vereinbarung abgeschlossen

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abgeschlossen, Inhalts welcher der Hamburger Kunstverein sich verpflichtete: sämmtliche auf den dortigen Kunstausstellungen unverkauft gebliebenen Kunstwerke (die Genehmhaltung der Künstler vorausgesetzt) kostenfrei hieher zu befördern, gegen diesseitige Uebernahme der Rückfrachtkosten. Durch diesen Anschluss an die unmittelbar auf die Hannoversche folgende Hamburger Kunstausstellung ward das Interesse des hiesigen Kunstvereins wesentlich gefördert, und die später mit dem Kunstvereine zu Danzig getroffene Vereinbarung, der zufolge ein grosser Theil der hier ausgestellt gewesenen Kunstwerke auf gemeinschaftliche Kosten des Danziger und des hiesigen Kunstvereins von hier (zur See) nach Danzig befördert werden konnte, machte eine anderweitige bedeutende Kostenersparung möglich.

In pecuniärer Hinsicht kam ferner dem Kunstvereine gar sehr zu Statten die demselben für eingehende Kunstwerke bewilligte Zollfreiheit und der von Seiten der hiesigen Gesellschaft zur Beförderung gemeinnütziger Thätigkeit dem Kunstvereine für die ersten zwei Jahre zugesicherte Beitrag von Ct. ℔ 600.

Das von den Herren Ober- und Vorstehern der St. Katharinenkirche bereitwilligst zugestandene Local in genannter Kirche erwies sich als überaus zweckmässig. Nach dem Urtheile von Sachkennern wird sich kaum irgendwo ein zu einer Kunstausstellung in jeder Hinsicht so ganz geeignetes Local finden lassen. Die erste Einrichtung desselben für die Ausstellung war allerdings kostspielig; desto geringer werden aber die Einrichtungskosten in der Zukunft sein, wenn, wie vorausgesetzt werden darf, jenes Local auch fernerhin dem Kunstvereine gesichert bleibt.

Nach Maassgabe des § 12 der Statuten trat der hiesige Kunstverein einigen auswärtigen Kunstvereinen, namentlich denen zu Danzig und Stettin als Mitglied bei, wogegen sich diese Kunstvereine bei dem hiesigen mit einer entsprechenden Anzahl Actien interessirten.

Das Resultat der ersten, vom 14 Juni bis zum 14 Juli incl. dem Publikum geöffneten Ausstellung war ein überaus erfreuliches. Der Katalog zählte an Oelgemälden, Miniatur-, Pastell-, Gouache-, Glas-Gemälden, an Zeichnungen, Lithographien und Kupferstichen 639 Nummern. Die beiden von des nunmehrigen Königs von Preussen Majestät huldvollst verliehenen Bilder von Bendemann und Lessing zogen vorzugsweise die Aufmerksamkeit der zahlreichen Besucher der Kunstausstellung auf sich. Ausserdem ist dankend zu erwähnen der Liberalität, mit welcher Herr Syndicus Dr. Buchholz eine Anzahl ausgezeichneter Gemälde seiner Sammlung zur Ausstellung hergab.

Die Ausstellung hatte sich eines überaus zahlreichen Besuches zu erfreuen. Das eben so freundliche als geräumige und imposante Local trug wesentlich dazu bei, die Zahl der Besuchenden zu vermehren. 6143 Eintrittskarten à 8 ß und 435 Abonnementskarten à 2 ℔ 8 ß wurden verkauft. Einzelnen Knaben- und Mädchenschulen wurde gegen eine billige Aversionalvergütung der Zutritt unter Aufsicht der Lehrer möglich gemacht, und für die Schüler der freien Zeichnenschule ward, der von der Gesellschaft zur Beförderung gemeinnütziger Thätigkeit ihrem Beitrage hinzugefügten Bedingung gemäss, die Ausstellung zu verschiedenen Zeiten zweimal geöffnet, und die Anschauung der mannigfaltigen Kunstwerke hatte bei Vielen der Schüler einen anregenden und aufmunternden Einfluss.

Eine Uebersicht über Einnahme und Ausgabe enthält die Anlage A. Die Gesammtsumme des Verkaufs aus der Ausstellung beträgt Ct. ℔ 10,918. 14 ß, von denen der Verein (laut Anl. B.) für Ct. ℔ 4979. 4 ß gekauft hat. Von grösstentheils hiesigen Privatpersonen wurde (laut Anl. C.) für ca. Ct. ℔ 5939. 10 ß erkauft. Auch in dieser Hinsicht dürfen wir das Resultat unserer ersten Kunstausstellung als ein sehr günstiges bezeichnen.

Die Zahl der bis heute gezeichneten Actien (294 hiesige und 50 auswärtige) ist freilich nur unbedeutend, namentlich im Vergleiche mit der Mitgliederzahl der Kunstvereine anderer Städte gleicher Grösse. Allein bei dem ersichtlich guten Erfolge, den das ganze Unternehmen schon in der ersten Zeit seines Bestehens gehabt hat, dürfen wir mit Zuversicht auf eine vermehrte und hiemit erbetene Theilnahme von Seiten sowohl des hiesigen, als des auswärtigen Publikums rechnen.

Der Verwaltungs-Ausschuss des Lübecker Kunstvereins:

Dr. *W. Ackerman*, Prof.
H. Behrens.
Dr. *F. Bluhme*, Ob. App. Rath.
Dr. *Theod. Curtius.*
J. H. Gädertz, Senator.
C. L. Roeck, Senator.
J. A. Spetzler, Stadtbaumeister.

Lübeck, den 15 Juli 1840.

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Foreign Art Unions.

(No. 2.) Hanseatic Towns.

Anlage A.—Uebersicht der Einnahme und Ausgabe des *Lübecker* Kunstvereins pr. 1838–39.

Einnahme.			Crt.ℳ ß
I. Actien Beiträge			
für 340 Actien pro 1838 à 7ℳ 8ß - -	Crt.ℳ	2,550 –	
„ 340 „ pro 1839 à 7ℳ 8ß - -	„	2,550 –	
	Crt.ℳ	5,100 –	
ab Restanten: 2 Actien pro 1839 à 7ℳ 8ß	„	15 –	
			5,085 –
II. Eintrittsgelder			
für 6143 Eintrittskarten à 8ß - - -	Crt.ℳ	3,071 8	
„ 435 Abonnementskarten à 2ß 8ϐ -	„	1,087 8	
Aversional-Eintrittsgelder für Schulen -	„	40 –	
			4,199 –
III. Verkaufte Kataloge			
829 Stück à 4ß - - - - -	Crt.ℳ	207 4	
783 „ à 6ß - - - - -	„	293 10	
333 Nachträge à 1ß - - - -	„	20 13	
			521 11
IV. Beitrag von der Gesellschaft zur Beförderung gemeinnütziger Thätigkeit - - - - - - -			600 –
			10,405 11

Ausgabe.	Crt.ℳ ß ϐ
I. Verwaltungs-Ausgaben und Kosten der Ausstellung	
1. Kosten der ersten Einrichtung des Locals für die Ausstlleung -	1,286 3 –
2. Fracht und Unkosten - - - - - - - -	2,179 14 6
3. Druckkosten - - - - - - - - - - -	494 10 –
4. Buchbinderarbeiten, Copialien u. Stempel - - - -	131 – –
5. Feuer-Assecuranz - - - - - - - - - -	50 4 –
6. Remuneration für das Aufsichts- und sonstige Hülfspersonal -	420 12 –
7. Briefporto, Agio-Verlust, Wechselspesen, Porto für Geldsendungen und diverse Unkosten - - - - - - -	516 7 –
II. Vom Verein zur Verloosung unter die Actionäre angekaufte Kunstwerke	
laut beiliegenden Verzeichnisses, Anlage B. - - - -	4,979 4 –
pr. Saldo bleibt in Cassa - - - - - - - - -	347 4 6
	10,405 11 –

Lubeck, den 15 Juli 1840.

Heinr. Behrens, Cassenführer.

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Anlage B.—Verzeichniss der vom Kunstverein zu *Lübeck* aus der Ausstellung vom Jahre 1839 zur Verloosung angekauften Kunstwerke, nebst Angabe der Gewinnactien und deren Inhaber.

N° des Ausstellungs-Katologs.	Gewinne.	Ankaufspreis.	Gewinn-Actie N°.	Inhaber der Gewinnactien.
7	Albr. Adam in Munchen, Bivouac französischer Cuirassiere, Oelgemälde.	32 Carol -	266	- - Herr Hauptmann Haltermann in Lübeck.
19	Van der Zande-Backhuyzen in Dortrecht, Winterlandschaft mit Flus- und Stadtansicht, Oelgemälde.	245 *fl.* holl. -	285	- - Herr Landbaumeist. Limpricht in Eutin.
50	F. J. van der Blyk in Dortrecht, stilles Wasser mit Schiffen, Oelgemälde.	300 *fl.* holl. -	1	- - Herr Bürgermeister von Evers in Lübeck.
72	G. H. ten Cate in Amsterdam, hügelige Landschaft mit Fernsicht in Gelderland, Oelgemälde.	100 *fl.* holl. -	243	- - Herr Dr. jur. Steche in Lübeck.
94	C. L. W. Dreibholz in Dortrecht, bewegtes Meer Oelgemälde.	105 *fl.* holl. -	312	- - Herr Professor Ulrich in Hamburg.
104	Van Ertryck in Antwerpen, die Spitzenklöpplerin, Oelgemälde.	230 *fl.* holl. -	202	- - Herr J. A. Torkuhl in Lübeck.
111	C. H. Ezdorff in München, norwegische Landschaft, Oelgemälde.	25 Frd'or -	297	- - Herr Dr. jur. Heinr. v. d. Hude in Lübeck.
208	Chr. Holm in München, kleine baiersche Landschaft, Oelgemälde.	9 Frd'or -	245	- - Herr J. A. Hasse in Lübeck.
236	M. der Klerk in Dortrecht, Gebirgslandschaft, Oelgemälde.	130 *fl.* holl. -	116	- - Herr G. H. Voss in Lübeck.
322	A. Oltman, in Amsterdam, Stadtansicht mit gothischer Kirche, Oelgemälde.	225 *fl.* holl. -	230	- - Frau Conferenzräth Prehn in Ratzeburg.
395	W. Scheuchzer in München, Gebirgslandschaft mit dem Wolfgangsee bei Ischl, Oelgemälde.	15 Frd'or -	134	- - Herr Fr. Asschenfeldt in Lübeck.
460	C. H. Vennemann in Antwerpen, eine Bauernfamilie, Karten spieland, Oelgemälde.	575 *fl.* holl. -	314	- - Herr J. Hudoffsky in Lübeck.
464	P. Verreydt in Antwerpen, die Brautwerbung, Oelgemälde.	250 *fl.* holl. -	302	- - Herr C. A. Timm in Lübeck.
470	A. Vollmer in München, Seehafen, Oelgemälde.	20 Frd'or -	51	- - Herr O. A.-Rath Dr. Overbeck in Lübeck.
525	K. Koeckoeck in Amsterdam, Flussansicht Tuschzeichnung.	16 *fl.* holl. -	184	- - Herr Senior Behn in Lübeck.
528	C. M. Laeiss in Hamburg, Ansicht von Venedig, Gouache.	3 Frd'or -	165	- - Herr W. Minlos in Lübeck.
573	Fr. Overbeck heilige Familie, gestochen von Felsing, avant la lettre.	20 rℳ Pr. -	275	- - Herr Schmidt auf Ritzerau.
„	Derselbe Kupferstich, nächst avant la lettre.	15 rℳ Pr. -	21	- - Herr Bürgermeister Dr. Frister in Lübeck.
„	Desgleichen - - - -	15 rℳ Pr. -	47	- - Herr Director Jacob in Lübeck.
621	Dresdner Gallerie in Lithographien von Hanfstengl mit Text Heft 1.	6 rℳ Pr. -	129	- - Herr Dr. jur. Elder in Lübeck.
„	Desgleichen Heft 2 - -	6 „ -	248	- - Her J. G. Nöltingk in Lübeck.
„	Desgleichen Heft 3 - -	6 „ -	293	- - Herr Secr. Dr. Kindler in Lübeck.

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Appendix (P.)

Foreign Art Unions.

(No. 2.)
Hanseatic Towns.

N° des Ausstellungs-Katalogs.	Gewinne.	Ankaufspreis.	Gewinn-Actie N°.	Inhaber der Gewinnactien.
621	Dresdner Gallerie in Lithographien von Hanfstengl mit Text Heft 4.	6 rℳ Pr. -	181	Herr H. Lau in Lübeck.
„	Desgleichen Heft 5 - -	6 „ -	321	- - Herr Senator Ganslandt in Lübeck.
„	Desgleichen Heft 6 - -	6 „ -	214	- - Herr Hauptmann Ahrens in Lübeck.
„	Desgleichen Heft 7 - -	6 „ -	73	- - Herr J. F. B. Grube in Lübeck.
„	Desgleichen Heft 8 - -	6 „ -	55	- - Herr Apotheker Kindt in Lübeck.
„	Desgleichen Heft 9 - -	6 „ -	102	- - Herr H. Behrens in Lübeck.
„	Desgleichen Heft 10 - -	6 „ -	56	- - Herr Apotheker Kindt in Lübeck.
„	Desgleichen Heft 11 - -	6 „ -	207	- - Herr C. Stolterfoht auf Roggendorf.
„	Desgleichen Heft 12 - -	6 „ -	283	- Herr Kammer-Assessor Kindt in Eutin.
„	Desgleichen Heft 13 - -	6 „ -	200	- - Herr Lorenz Harms in Lübeck.
„	Desgleichen Heft 14 - -	6 „ -	108	- - Herr Major Niemeitz in Lübeck.
546	Fürstenberg, die Wahrsagerin, Lithographie.	6 ℳ 4 ß	252	- - Herr Joh. Fehling in Lübeck.
547	Weller, Italienerin mit ihrem Kinde, Lithographie.	6 ℳ 4 ß		
558	Schröder, Scene auf der Rehjagd, Lithographie.	7 ℳ 8 ß	256	- - Herr Syndicus Sieveking in Hamburg.
562	Kretschmar, Aschenbrödel, Lithographie.	10 ℳ	298	- - Frau Gräfin Scheel von Plessen auf Sierhagen.
563	Becker, der heimkehrende Krieger, Lithographie.	10 ℳ	330	- - Herr H. C. Schnack in Lübeck.
567	Sohn, die beiden Leonoren, Lithographie.	8 ℳ 8 ß		
564	Winterhalter, frère et soeur, Lithographie.	5 ℳ	203	- Herr Dr. med. Heylandt in Lübeck.
574	Overbeck, Moses am Brunnen, Kupferstich.	7 ℳ 8 ß		
565	Kretschmar, der Burghof, Lithographie.	11 ℳ 4 ß	260	- - Herr Dr. jur. Heinr. von der Hude in Lübeck.
571	Begas, die Loreley, Lithographie.	10 ℳ	75	- - Herr Prof. Ackermann in Lübeck.

Die Gesammtsumme der vorstehenden Ankäufe beläuft sich, nach der in der specificirten Haupt-Cassa-Rechnung enthaltenen Cours-Ausgleichung der verschiedenen Münzsorten, auf Crt. ℳ 4979. 4 ß.

Anlage C.—Verzeichniss der aus der Kunst-Ausstellung zu *Lübeck* im Jahre 1839 von Privaten angekauften Kunstwerke.

No. des Austellungs-Katalogs.

47. F. J. van der Blyk in Dortrecht, stilles Wasser mit der Ansicht des Thores von Dortrecht, von Herrn J. W. Brandt in Lübeck erkauft für 600 *fl.* holl.

59. Breuckelaer in Amsterdam, Wahrsagerin und ein junges Mädchen, von einem ungenannten Auswärtigen erkauft für 180 *fl.* holl.

145. J. Th. Goldstein in Dresden, Kunststrasse über den Gotthard bei Amsteg, von Herrn Consul Marty erkauft für 25 Frd'or.

147. Derselbe, Golf von Salerno, von Herrn Consul Marty erkauft für 75 Frd'or.

184. R. Hardorff,

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No. des Austellungs-Katalogs.

184. R. Hardorff, in Hamburg, Einfahrt in den Hafen von Medemblick, von Herrn Ludw. Krahnstöver in Rostock erkauft für 60 Frd'or.

190. Ph. Heinel in Baireuth, Mädchen an einem Brunnen, von Herrn Dr. jur. Elder in Lübeck erkauft für 14 Frd'or.

192. H. Heinlein in München, grosse Gebirgslandschaft, von Herrn Bürgermeister Dr. Frister in Lübeck erkauft für 40 Frd'or.

205. Ch. Holm in München, die Wanderschaft, zwei Eisbären auf einer Eisscholle durch Subscription zur Privatverloosung erkauft für 16 Frd'or.
und gewonnen von Herrn Syndicus Dr. Buchholz in Lübeck.

207. Ch. Holm in München, baiersche Jäger, mit einem erlegten Hirsche nach Hause fahrend, von Herrn Dr. jur. Elder in Lübeck erkauft für 15 Frd'or.

238. Franciska Kobes in Berlin, zwei Mädchen am Betpult, von Herrn Protonotarius Lembke in Lübeck erkauft für 5 Frd'or.

354. Lorenz Quaglio in München, eine Klosterhalle, von Herrn Bürgermeister Dr. Frister in Lübeck erkauft für 40 Ducaten.

395. W. Scheuchzer in München, Gebirgslandschaft, von Herrn Heinr. Behrens in Lübeck erkauft für 16 Frd'or.

593. Frich in München, Wasserfall in Norwegen, von Herrn Gutsbesitzer Eckermann auf Johannisdorf erkauft für 12 Frd'or.

607. P. J. Schotel in Medemblick, Seesturm an der Küste von Boulogne, von Herrn Gutsbesitzer Eckermann auf Johannisdorf erkauft für 300 *fl.* holl.

... Friederike Hüssener in Berlin, zwei Statuetten in Wachs, von Herrn Senator Ganslandt in Lübeck erkauft für 6 Frd'or.

ferner: F. Overbeck, heilige Familie, Kupferstich von Felsing
1 Exemplar à 20 ℛ Preuss. 2 Exemplare à 15 ℛ Pr.; 50 ℛ Pr. Ct.
und einige Lithographien, zusammen zum Betrage von 10 ℔ Crt.

Die Gesammtsumme der vorstehenden Ankäufe beläuft sich, nach Ausgleichung der verschiedenen Münzsorten, auf Crt. ℔ 5939. 10 ß.

ZWEITER BERICHT des *Lübecker* KUNSTVEREINS, 1841, 1840.

UNSERE zweite Kunstausstellung, welche, wie früher an die Hamburger sich anschliessend, vom 13 Juni bis 11 Juli 1841 in der St. Katherinenkirche eröffnet war, brachte dem lebendig theilnehmenden hiesigen Publikum und den Besuchenden aus der Umgegend zahlreiche Anschauungen und mannigfachen Kunstgenuss. Das 648 Nummern umfassende Verzeichniss enthielt eine reiche Auswahl von Originalgemälden, wozu vorzüglich Holland und Belgien, Düsseldorf, München und Berlin, ausserdem viele andere deutsche Orte beigesteuert hatten. Auch die französische Schule war durche Gemälde von T. Gudin, Eug. Isabey, Ch. Mozin, A. Robert, J. C. E. Roqueplan u. A. repräsentirt und aus Copenhagen war manches Beachtungswerthe eingegangen. Der besonderen Güte des mit seltener Liberalität alles Würdige unterstützenden Herrn Grafen Raczynski in Berlin verdankten wir das Sposalizio von Fr. Overbeck, sowie der ausgezeichneten Humanität des Herrn Senator Jenisch in Hamburg drei Zierden seiner vorzüglichen Sammlung, von R. Jordan, J. B. C. Maes und A. Reidel; ein anderer, hochgeschätzter Kunstfreund in Hamburg hatte ein treffliches Gemälde von Eug. Verboeckhoven und der Hamburger Kunstverein die Mehrzahl der zur Verloosung unter seine Actionäre angekauften Bilder für die Dauer unserer Kunstausstellung hergeliehen. Auch von hiesigen Kunstfreunden, namentlich von Herrn Syndicus Dr. Buchholz, waren wiederum mehrere treffliche Gemälde für die Ausstellung freundlichst hergegeben worden, und die Herren Vorsteher der Greveradenstiftung hatten durch die von ihnen bewilligte Aufstellung des von Herrn Milde gereinigten und an beschädigten Stellen ausgebesserten Altarbildes (aus der Greveraden-Capelle im hiesigen Dome [von Hemling]) allen Kunstfreunden einen besonderen Genuss verschafft.

Gleichwie bei unserer ersten Kunstausstellung mit dem Danziger Kunstvereine, war für die zweite Ausstellung eine vortheilhafte Vereinbarung mit dem neu constituirten Kunstvereine zu Rostock getroffen, der zufolge die Kosten des Transports von hier nach Rostock und ven dort nach den von den Künstlern aufgegebenen Bestimmungsorten auf gemeinschaftliche Kosten des Rostocker und des hiesigen Kunstvereines getragen wurden. Hoffentlich wird diese Vereinbarung auch für die Zukunft fortbestehen, zumal wenn die zu Stralsund und Greifswalde gegründeten Kunstvereine gleichwie im vorigen Jahre, ihre Ausstellungen, zu welchen der grössere Theil der hieselbst ausgestellten Gemälde weiter gesandt wurde, so auch fernerhin unmittelbar auf die Rostocker Ausstellung folgen lassen. Es würden dann die Städte Hamburg, Lübeck, Rostock, Stralsund und Greifswalde zu einem regelmässigen Cyclus vereinigt sein, welcher um so grössere Vortheile darbietet, als die Wasser-communication zwischen diesen Städten bedeutende Ersparungen hinsichtlich der Transportkosten möglich macht.

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Appendix (P.)
Foreign Art Unions.
(No. 2.)
Hanseatic Towns.

Der Besuch der Ausstellung war zwar im Jahre 1841 nicht so zahlreich, als im Jahre 1839; es ist jedoch dabei nicht zu übersehen, dass für die Ausstellung von 1839 das damals gleichzeitig hier gefeierte erste norddeutsche Musikfest wegen des Zusammenflusses einer grossen Zahl von Fremden als ein besonders günstiger Umstand betrachtet werden muss. An Eintrittskarten à 8 ß wurden im vorigen Jahre verkauft 2706 Stück, an Abonnementskarten à 3 ℔: 325 Stück. Der Verwaltungs-Ausschuss hatte den Preis der Abonnementskarten um 8 ß erhöht, weil er voraussetzen durfte, dass alle diejenigen, welche ihre lebhaftere Theilnahme durch öfteren Besuch der Ausstellung beurkunden, diesen unbedeutenden Mehrbetrag gerne zahlen würden und weil eine mehrere Fixirung der Einnahme durch den Absatz von Abonnementskarten im wesentlichen Interesse der Sache zu wünschen ist. Es ergeht deshalb auch hiedurch an alle Diejenigen, welche sich für den Kunstverein und dessen Zwecke interessiren, die Bitte, solches Interesse durch Uebernahme von Abonnementskarten des Mehreren zu bethätigen, und wird diese Bitte um so gerechtfertigter erscheinen, da die Zahl der hiesigen Actionäre im Vergleiche mit anderen Städten nur gering ist und billig erwartet werden kann, dass Viele, in Stelle der Actien-Zeichnung, wenigstens durch Uebernahme von Abonnementskarten dem Unternehmen im je zweiten Jahre ein Opfer von 3 ℔ bringen werden.

Einigen Knaben- und Mädchenschulen ward auch im vorigen Jahre der Zutritt zur Kunstausstellung gegen eine billige Aversionalzahlung gestattet.

Von dem anregenden Einflusse der Kunstausstellung auf manches junge Talent liegen erfreuliche Beweise vor.

In der Anl. 1. geben wir eine Uebersicht der Einnahme und Ausgabe während der verflossenen Verwaltungsjahre 1840–41. Der beträchtliche Cassen-Saldo von Ct. ℔ 1040. 14 ß bezeugt den guten Stand unserer Finanzen und ist hauptsächlich Folge der durch die Verbindung mit Rostock möglich gewordenen Ersparung an Transportkosten. Hätte dieselbe schon zur Zeit des Schlusses unserer Ausstellung in der Maasse vorausgesehen werden können, so würde es möglich gewesen sein, noch einige Bilden mehr anzukaufen und zur Verloosung zu bringen. Jetzt wird jener Saldo den Actionären bei der Verloosung im Jahre 1843 zu Gute kommen.

Aus dem Verwaltungs-Ausschusse trat nach Maassgabe des § 9 der Statuten aus: Herr O. A.-Rath Dr. Bluhme, dessen Stelle, nach der in der General-Versammlung vom 15 Julii 1840 vorgenommenen Wahl, Herr Dr. med. Buck einnahm. Herr Professor Ackermann, den ebenfalls das Loos getroffen hatte, ward auf den einstimmigen Wunsch der übrigen Mitglieder des Verwaltungs-Ausschusses aufs Neue zu dessen Mitgliede erwählt.

Im Ganzen wurde aus der vorigjährigen Ausstellung hieselbst angekauft für die Summe von Ct. ℔ 9023. 14 ß.

Davon kaufte der Verein zur Verloosung unter seine Mitglieder (laut Anl. 2.) für Ct. ℔ 4064. 6 ß.

Privatpersonen (7 hiesige und 2 fremde) kauften (laut. Anl. 3) für Ct. ℔ 4959. 8 ß.

Das diesem Berichte schliesslich beigefügte Verzeichniss der gegenwärtigen Mitglieder unseres Kunstvereins weist nach, dass die Zahl der gezeichneten Actien 351* (296 hiesige und 55 auswärtige) beträgt, also seit dem letzten Berichte um 7 sich vermehrt hat.†

Möchte noch mancher unserer Mitbürger sich bewogen finden, unserm Vereine beizutreten und dadurch dessen Existenz und erfreuliche Wirksamkeit immer fester zu begründen.

Der Verwaltungs-Ausschuss des Lübecker Kunstvereins:

Dr. *W. Ackermann*, Prof.
H. Behrens.
T. H. T. Buck, Dr. med.
Theod. Curtius, Dr. jur.
J. H. Gädertz. Senator.
C. L. Roeck, Senator.
J. A. Spetzler, Stadtbaumeister.

Lübeck, den 12 März 1842.

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* In der umstehenden Uebersicht (Anl. 1) konnten jedoch nur die Beiträge von 347 Actionären in Einnahme gestellt werden, weil 4 Actien (2 des Danziger, 1 des Stettiner und 1 des Hamburger Kunstvereins) mit 4 bei jenen Vereinen diesseits gezeichneten Actien compensirt werden.

† d. h. inclusive der in diesem Jahre gekündigten Actien. In Betreff der Kündigungen sind übrigens häufig Missverständnisse vorgefallen; weshalb wir an die Bestimmung des § 7 der Statuten erinnern, wonach die (schriftliche) Kündigung spätestens im Juni-Monate zuvor geschehen muss, d. h. im Juni-Monate vor Anfang des Jahres, in welchem Jemand die Zahlung der Beiträge aufhören lassen will.

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Anlage 1.—Uebersicht der Einnahme und Ausgabe des *Lübecker* Kunstvereins pr. 1840–41.

Einnahme.			Crt. ℔	ß	₰
I. Saldo der Rechnung von 1838–39 - - -	- - -		347	4	6
II. Actien-Beiträge.					
347 Actien à 15 ℔ - - - - - Crt. ℔	5,205	– –			
eingegangene rückständige Beiträge pro 1839 - - - - - - - - - „	15	– –			
Crt. ℔	5,220	– –			
ab Restanten: 3 Actien pro 1841 - - „	22	8 –			
			5,197	8	–
III. Eintrittsgelder					
für 2,706 Eintrittskarten à 8 ß - - Crt. ℔	1,353	– –			
„ 325 Abonnementskarten à 3 ß - „	975	– –			
Aversional-Eintrittsgelder für Schulen - „	48	15 –			
			2,376	15	–
IV. Verkaufte Kataloge.					
497 Kataloge à 5 ß - - - - Crt. ℔	155	5 –			
185 Nachträge à 1 ß - - - - „	11	9 –			
278 Kataloge à 6 ß - - - - „	104	– –			
			271	2	
			8,192	13	6

Ausgabe.	Cr. ℔	ß	₰
I. Verwaltungs-Ausgaben und Kosten der Ausstellung:			
1. Kosten der Einrichtung des Locals für die Ausstellung und bei der Verloosung - - - - - - - - -	306	–	6
2. Fracht und Unkosten - - - - - - - - -	1,413	7	–
3. Druckkosten - - - - - - - - - - -	314	–	–
4. Buchbinderarbeiten und Copialien - - - - - -	69	1	–
5. Feuerassecuranz - - - - - - - - - -	37	12	–
6. Remuneration des Aufsichts- und sonstigen Hülfspersonals -	520	–	–
7. Briefporto, Agio-Verlust, Wechselspesen, Porto für Gelsendungen und diverse Unkosten - - - - - - -	427	5	–
II. Vom Verein zur Verloosung unter die Actionäre angekaufte Kunstwerke.			
laut beiliegenden Verzeichnisses (Anl. 2) - - - - -	4,064	6	–
pr. Saldo bleibt in Cassa - - - - - - - - -	1,040	14	–
	8,192	13	6

Lübeck, den 12 März 1842. *Heinr. Behrens*, Cassenführer.

Anlage 2.—Verzeichniss der vom Kunstvereine zu *Lübeck* aus der Ausstellung vom Jahre 1841 zur Verloosung angekauften Kunstwerke, nebst Angabe der Kaufpreise, der Gewinnactien und deren Inhaber.

N° des Ausstellungs-Katalogs.	Gewinne.	Ankaufspreis.	N° der Gewinn-actie.	Inhaber der Gewinnactien.
23	A. Bodemann in s'Gravenhage, Winterlandschaft.	225 *fl.* holl.	327	- - Herr Senator J. F. Iken in Bremen.
28	Brandes, Gallerie-Director in Braunschweig, Winterlandschaft.	18 Frd'or -	91	- - Herr Carl Müller sen. in Lübeck.

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N° des Ausstellungs Katalogs.	Gewinne.	Ankaufspreis.	N° der Gewinn-actie.	Inhaber der Gewinnactien.
159	P. Kiers in Amsterdam, wasserreiche Landschaft bei Mondschein.	155 *fl.* holl.	57	- - Herr P. G. Bruhns in Lübeck.
167	Carl von Klöber in München, Abendlandschaft im Hintergrunde Salzburg.	8 Frd'or - -	29	- - Herr H. A. von Rohden in Lübeck.
286	G. W. Opdenhoff in Rotterdam, Seestrand mit Fischerböten.	115 *fl.* holl.	179	- - Herr. J. G. Rubeck in Lubeck.
288	P. G. van Os in s'Gravenhage, Viehstück.	18 Frd'or -	195	- - Herr J. J. Achelius in Lübeck.
298	Otto in Lübeck, zwei Fischer im Gespräch.	4 Frd'or -	12	- - Herr Dr. Heinr. v. d. Hude in Lübeck.
339	C. Scheins in Düsseldorf, Landschaft mit blühender Haide.	18 Frd'or -	204	- - Herr H. G. Rahtgens in Lübeck.
351	Eduard Schleich in Düsseldorf, Hammerschmiede in Steiermark.	15 Frd'or -	292	- - Herr Rettich auf Rosenhagen.
359	W. Schmitz in Düsseldorf, ein Waffenschmidt.	73 ℳ Pr. -	87	- - Herr J. N. Stolterfoht jun. in Lübeck.
387	J. Simon in München, Tyroler Schützen - - - -	7 Frd'or. -	14	- - Herr Senator Dr. Brehmer in Lübeck.
412	J. Vermersch in München, Stadtansicht.	17 Frd'or -	163	- - Herr J. D. Souchay in Lübeck.
566	C. Hasenpflug in Halberstadt, Klostergang im Winter.	18 Frd'or -	105	- - Herr H. D. Wildtfanck in Lübeck.
414	W. Verschuur in Amsterdam, Halte vor dem Wirthshause.	230 *fl.* holl.	364	- - Herr Landrath von Schrader auf Bliestorf.
607	J. H. von Grootveldt in Amsterdam, Wirthshausscene, Nachtstück.	140 *fl.* holl.	46	- - Herr Director Jacob in Lübeck.
632	P. J. Schotel in Medemblick, Marine bei stürmischem Wetter.	600 *fl.* holl.	349	- - Herr H. Marty *jun.* in Lübeck.
„	Crola in Isenburg, Ansicht aus dem Bodethal.	80 ℳ Pr. -	285	- - Herr Hofbaumeister Limpricht in Eutin.
477	Nach Murillo, von Esteve, Moses; Kupferstich.	Crt. ℔ 40 -	99	- - Herr L. C. Johanssen in Lübeck.
483	Nach Lessing: Ezelino; Steindruck.	Crt. ℔ 5 -	273	- - Herr Dr. med. Behn in Lübeck.
485	Nach Sohn, von Lüderitz, Romeo und Julie; Kupferstich.	Crt. ℔ 15 -	171	- - Herr J. C. Klügmann in Lübeck.
492	Nach Raphael, von Bridoux, Vierge au Candelabre; Kupferstich.	Crt. ℔ 20 -	312	- - Herr Prof. Dr. Ulrich in Hamburg.
510	Nach Bart. Ramenghi, gen. il Bagnacavallo, von Lutz, Maria als Himmelskönigin; Kupferstich.	Crt. ℔ 45 -	372	- - Herr Harmsen aus St. Petersburg in Lübeck.
647	Nach Veit: die beiden Marien am Grabe; Steindruck.	Ct. ℔ 7. 8 ß	191	- - Herr Dr. Wibel in Lübeck.
„	Die Blendung des Prinzen Arthur, Stettiner Vereinsblatt; Steindruck.	- - -	263	- - Herr. Prediger F. Th. Meyer in Lübeck.
„	Dasselbe Blatt - - -	- - -	25	- - Herr Hofrath Dr. Leithoff in Lübeck.

Die Gesammtsumme der vorstehenden Ankäufe beläuft sich, nach der in der specificirten Haupt-Cassa-Rechnung enthaltenen Cours-Ausgleichung der verschiedenen Münzsorten, auf Crt. ℔ 4,064. 6 ß.

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Anlage 3.—VERZEICHNISS der aus der Kunst-Ausstellung zu *Lübeck* im Jahre 1841 von Privaten angekauften Kunstwerke.

No. des Austellungs Katalogs.

4. T. Aersen in Löwen, Waldlandschaft, Gegend von Löwen; gekauft von Herrn M. A. Souchay in Lübeck.

21. Charles Bennert in Brüssel, Golo, den Grafen Siegfried erwartend; gekauft von demselben.

33. F. Brockmann in Dresden, die Mahnung zur Heimkehr; gekauft von demselben.

41. Busch in Düsseldorf, lesendes Mädchen; gekauft von demselben.

55. Deiwailly in s'Gravenhage, Landschaft; gekauft von demselben.

85. E. Frederich, Dr., in Düsseldorf, der Schreckschuss; gekauft von Herrn Senator Ganslandt in Lübeck.

121. Hantzsch in Dresden, die sächsische Dorfschule; gekauft von Herrn Eckermann auf Johannisdorf.

122. Sophie Hartz in Berlin, die Fischerhütte am Meere; gekauft von Herrn Senator Ganslandt in Lübeck.

129. Ludw. Hermann in Berlin, Strand bei Havre de Grace; gekauft von demselben.

133. T. Heunert in Düsseldorf, Gebirgsgegend; gekauft von Herrn M. A. Souchay in Lübeck.

168. C. von Klöber in München, Gebirgsgegend, Abend; gekauft von Herrn Ludwig Wendt in Lübeck.

173. Franciska Kobes in Berlin, Scene aus Jan Steen's Leben; gekauft von Herrn Landrath von Leers in Mecklenburg.

291. J. N. Ott in München, der Kochelsee; gekauft von Herrn Consul Conrad Platzmann.

295. Otto in Lübeck, die Heimkehr der Fischer; gekauft zur Privatverloosung und gewonnen von Herrn Dr. Heinr. von der Hude.

315. J. P. Prunner in München, Gegend an der Isar; gekauft von Herrn Ad. Meier in Lübeck.

327. J. H. Rogers in Carlsruhe, Ansicht des Hafens und Schlosses Carnarvon in Cornwallis; gekauft von Herrn M. A. Souchay in Lübeck.

348. Heinrich Schilking in Düsseldorf, Eisenhammer im Gebirge; gekauft von Herrn Senator Ganslandt in Lübeck.

390. Louis Somers in Antwerpen, ein Knabe betet vor einem Crucifix; gekauft von demselben.

391. Sonderland in Düsseldorf, Untreue, nach einem alten Volksliede; gekauft von demselben.

410. J. Verreit aus Antwerpen, in Cöln a/R., Mondschein-Landschaft; gekauft von Herrn M. A. Souchay in Lübeck.

420. A. Vollmer in Hamburg, Schiffe auf der Elbe bei Blankenese; gekauft von demselben.

628. Rehbenitz aus Holstein, in München, Madonna Tempi nach Raphael; gekauft zur Privatverloosung und gewonnen von Herrn Stadtbaumeister Spetzler.

Die Gesammtsumme der vorstehenden Ankäufe, eingerechnet den für verschiedene Kupferstiche und Lithographieen gelösten Betrag, beläuft sich, nach Ausgleichung der verschiedenen Münzsorten, auf Crt. ℔ 4959. 8 ß.

3.—BREMEN.

GESETZE des KUNSTVEREINS im *Bremen*. Beschlossen im December 1837.

§ 1. DER Zweck des Kunstvereins in Bremen ist den Sinn für das Schöne zu verbreiten, und auszubilden.

§ 2. Er beschränkt sich dabei auf bildende Kunst:

a) Malerei, Zeichenkunst, Kupferstecherkunst, und die der letztern verwandten Künste.

b) Plastische Kunst (Architectur als Kunst, Schneide-, Schnitz-, Stempel-, Giess- und Modellirkunst, Bildhauerei).

§ 3. Ausgeschlossen sind vorläufig die übrigen Kunste, ferner alles was blos künstlich ist und nicht in das Gebiet des Schönen fällt, we auch das, was blos historischen oder antiquarischen Werth hat, ohne der Geschichte der bildenden Kunst anzugehören.

§ 4. Der Verein wird bemüht sein, allmählich Kunstsachen zu sammeln und diese Sammlung allgemein zugänglich zu machen.

§ 5. Die Kunstsammlung des Vereins ist im Ganzen unveräusserlich. Ueber Theile derselben kann nach den unten folgenden Bestimmungen verfügt werden.

 § 6. Sollte

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§ 6. Sollte der Verein sich auflösen, so fällt die Kunstsammlung desselben an die Stadt Bremen unter folgenden Bedingungen:

a) Dass dieselbe die Verpflichtung gegen die Actionaire übernehme,
b) Das sie dafür sorge, das die Sammlung fortwährend leicht zugänglich bleibe, und
c) Die fernere Erfüllung der Zwecke des Kunstvereins so viel thunlich berücksichtige.

§ 7. Die Direction besteht aus fünf ordentlichen Mitgliedern, wovon jährlich eins austritt, und für dasmal nicht wieder erwählt werden kann.

§ 8. Sie vertheilt die Geschäfte der Direction unter ihre Mitglieder, und wählt unter sich einen Vorsitzer, einen Rechnungsführer und einen Secretar.

§ 9. Sie hat die Verwaltung der Angelegenheiten des Vereins und führt seine Beschlüsse aus; sie fürt das Protocoll, legt jährlich Rechnung ab und erstattet Bericht über die Kunstsammlung.

§ 10. Wer an dem Vereine Theil zu nehmen wünscht, hat sich bei der Direction zu melden, welche, wenn sie nichts zu erinnern findet, in der nächsten Versammlung davon die Anzeige macht, und deren Zustimmung oder Ablehnung ihm bekannt macht.

§ 11. Ausser den ordentlichen Mitgliedern können auch Ehren-Mitglieder durch das Scrutinium gewählt werden, welche letztere keinen Beitrag zahlen und an den Beschlüssen des Vereins keinen Theil nehmen.

§ 12. Die Zusammenkünfte des Vereins, worin die gemeinschaftlichen Angelegenheiten berathen werden und in welchen die Kunstsammlung jedem Eingeführten zugänglich *ist*, finden je um den andern Sonntag, Morgens von 11 bis 2 Uhr statt, jedoch nicht in den Monaten Juni, Juli, August und September. Die Direction wird, wenn Gegenstände zur Berathung vorliegen, solches bei den Einladungen anzeigen, auch zugleich durch die Zeitung eine Erinnerung an die statthabende Versammlung machen lassen.

In eiligen Fällen wird die Direction, unter besonderer Anzeige der Veranlassung, ausserordentliche Zusammenkünfte veranstalten.

§ 13. Die Stimmenmehrheit entscheidet bei Wahlen und in der Regel bei Beschlüssen.

§ 14. Ausgenommen hievon sind solche Anträge, welche auf den Ankauf neuer Kunstsachen oder auf Veräusserung eines Theils der Kunstsammlung (der nicht zu den doppelt vorhandenen gehört) gerichtet sind. Diese werden nur dann Beschlüsse des Vereins, wenn die Direction einstimmig sie billigt, und wenigstens Dreiviertel der anwesenden Mitglieder ihnen seine Zustimmung giebt.

§ 15. Jedes ordentliche Mitglied ist befugt, an den Sonntagen, wo die Kunstsammlung zu sehen ist, Einheimische und Fremde einzuführen.

§ 16. Wer zu anderen Zeiten die Kunstsammlung zu sehen wünscht, hat sich an die Direction zu wenden. Verleihung oder Versendung von Kupferstichen kann nur nach vorgängiger Berathung des Vereins und desshalb gefassten Beschluss und nur gegen gehörige Sicherung des Werthes geschehen;—andere Kunstsachen dürfen aber nicht verliehen oder versandt werden.

§ 17. Es wird ein Bewahrer der Kunstsammlung angestellt werden, der während der Zeiten, dass dieselbe zugänglich ist, gegenwärtig bleibt, die Kunstsachen vorzeigt, nachsieht, in ihre Behälter zurücklegt und dafür sorgt, dass sie vorsichtig behandelt und nicht in Unordnung gebracht werden, auch dass nichts verloren gehe.

§ 18. Der jährliche Beitrag jedes ordentlichen Mitgliedes beträgt 4 Rthlr. in Golde, welche voraus bezahlt werden.

§ 19. Von den jährlichen Beiträgen und sonstigen Einkünften des Vereins werden die jährlichen Ausgaben berichtigt.

§ 20. Am Schlusse des Rechnungsjahres (im Monat Mai) wird von dem Ueberschusse die Hälfte zum Zwecke der Erwerbung und Erhaltung eines Kunstlocals zurückgelegt und daraus ein zinslich zu belegendes Capital gebildet. Die Zinsen dieses Capitals sollen jedoch mit den jährlichen Einkünften vereinigt werden.

§ 21. Vorläufig kann aus der Vereinskasse Künstlern oder anderen Personen keine Unterstützung gegeben werden.

§ 22. Kunstsachen, welche einen Werth von 50 Rthlr. haben, können nur dann angekauft werden, wenn die Direction, nach Hinzuziehung zweier Mitglieder und wenigstens eines Künstlers, einen den Ankauf empfehlenden Bericht abgestattet hat; doch soll selbst dann über den Ankauf nur per scrutinium entschieden werden. In Betreff des Ankaufs neuer Kunstsachen von geringerem Werthe, so wie über das Resultat der stattgehabten geheimen Abstimmung entscheiden die im § 14 enthaltenen Vorschriften.

§ 23. Jedes Mitglied kann alle Jahre austreten, muss dieses jedoch 2 Monate vor Ablauf des Jahres der Direction schriftlich anzeigen, sonst bis Ende des folgenden Jahres Mitglied des Vereins bleiben. Mit dem Austritte erlöschen alle Anrechte an den Verein.

§ 24. Diese Gesetze werden von Zeit zu Zeit einer allgemeinen Revision unterworfen werden. Findet man dann eine Veränderung darin nothwendig, so hat die Direction solches bei der Einladung zur Versammlung den Mitgliedern anzuzeigen, und ist sodann über die vorgeschlagene Abänderung nach vorgängiger Berathung abzustimmen, wobei wenigstens Dreiviertel der anwesenden Mitglieder sich für die proponirte Abänderung erklären müssen, wenn dadurch eine der obigen Bestimmungen aufgehoben werden soll.

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Einige Nachrichten von dem Kunst-Vereine in *Bremen*.

Der Kunstverein in Bremen ist im Jahre 1823 gestiftet, und hat sich von Anfang an zum Ziel gesetzt, die bildende Kunst überhaupt und den Sinn für dieselbe in Bremen zu fördern und aus zu bilden.

Es unterscheidet sich unser Verein von den meisten andern Kunstvereinen in Deutschland dadurch, dass er die grossen Jahres-Ausstellungen von Kunstsachen nicht zu seinen Hauptzwecken macht, sondern die Förderung der Kunst auch auf andere Weise zu erstreben sucht.

Zu diesem Zwecke ist der Verein zunächst bemühet gewesen, eine eigene Kunstsammlung zu bilden und besitzt derselbe jetzt, ausser einer Anzahl von Oelbildern, ohngefähr 600 Handzeichnungen und 4000 Kupferstiche und Lithographien. Diese, so wie eine kleine Kunstbibliothek und mehrere plastische Werke sind den Mitgliedern des Vereins, so wie allen Künstlern und Kunstfreunden jederzeit zugänglich. Es ist wesentlich die Tendenz des Vereins dafür zu sorgen, dass Kunstsammlungen, welche von Privatleuten hierselbst mit Geschmack und Liebe zusammen gebracht sind, später nicht unserer Stadt entzogen, sondern den unveräusserlichen Sammlungen des Vereins einverleibt werden.

Ausserden finden alle 14 Tage während einiger Vormittagsstunden Zusammenkünfte des Vereins statt, nicht allein zu Berathungen und Beschlussnahmen, sondern auch um die Sammlungen zu benutzen und die ausgestellten Gemälde zu betrachten. Für diese Zusammenkünfte, zu welchen Fremden und Einheimischen der Zutritt höchst liberal gestattet ist, werden von Kunstfreunden aus ihren Sammlungen auserlesene Gemälde dargeliehen, so dass nach und nach alles was an Kunstschätzen in Bremen sich befindet, dem Kunstliebenden Publicum zur Anschauung gebracht wird.

Endlich werden durch den Kunstverein von Zeit zu Zeit auch grosse Gemäldeaustellungen hieselbst veranlasst. Namentlich fand dieses in den Jahren 1829, 1833 und 1843 statt. Die letzte grosse Gemäldeausstellung führte zu sehr bedeutenden Resultaten und hat deshalb unter den Künstlern in Deutschland, Holland u. s. w. ein nicht geringes Aufsehn erregt. Es ist daher auch zu erwarten, dass die nächste grosse Austellung im Jahre 1845 sehr ausgezeichnet sein werde.

Die Mittel des Kunstvereins beschränken sich auf die jährlichen Beiträge der Theilnehmer. Der Staat hat bisher das Local zu den Zusammenkünften und zur Aufbewahrung der Sammlungen in einem öffentlichen Gebäude, Kostenfrei hergegeben. Da jedoch die Räumlichkeiten daselbst nicht mehr genügen, so ist durch Rath- und Bürger-Schluss vom 26 April d. I. dem Kunstverein ein bedeutendes, dem Staate gehöriges, Areal in einer passenden Lage mit grosser Liberalität geschenkt und werden jetzt die Vorbereitungen zur Erbauung eines eigenen der Kunst gewidmeten Gebäudes getroffen.

Es sind im Jahre 1823 Gesetze des Kunstvereins erlassen, welche 1837 revidirt wurden. Die Zahl der Mitglieder war

in Jahre 1823	34	Personen
in Jahre 1837	65	„
ist aber jetzt auf	336	„

gestiegen, wodurch allein schon eine nicht zu verkennende ungleich bedeutendere Theilnahme und ein immer sehr mehrendes Interesse für die Kunst dargethan wird.

Hierneben erfolgen einige Exemplare des Abdrucks der Gesetze im Jahre 1837 und 1844, so wie des Verzeichnisses der Gemäldeausstellung von 1843 und des über dieselbe abgestatteten Berichts.. Eine Verbreitung des Letzeren unter die Künstler Englands würde vielleicht zu dem erwünschten Resultate führen, dass auch von jener Seite der Gemäldeausstellung zu Bremen im April 1845 Gemälde zugesandt werden möchten.

Bremen, im Juli 1844.

BERICHT über die dritte Gemälde-Ausstellung in *Bremen* vom 23 April bis zum 21 Mai 1843.

In Gemässheit der von uns bei dem Schlusse der dritten Gemälde-Ausstellung im Mai d. I. den hochgeehrten Interessenten ertheilten Zusage, verfehlen wir nicht, jetzt nachdem die Geschäfte der Auflösung der Ausstellung, der Regulirung des Rechnungswesens u. s. w. u. s. w. beendigt sind, einen kurzen Rückblick auf die erlangten Resultate unseres Unternehmens zur allgemeinen Kunde vorzulegen.

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Appendix (P.)

Foreign Art Unions.

(No. 2.) Hanseatic Towns.

Dass diese Resultate im Ganzen höchst günstig waren, braucht gewiss nicht weiter von uns erwähnt zu werden, indem die öffentliche Stimme darüber sich lebhaft genug ausgesprochen hat und wir überzeugt sein dürfen, dass die Erinnerung an die Gemälde-Ausstellung vom Jahre 1843 noch lange bei unseren hochgeehrten Mitbürgern lebendig bleiben werde. In der That war auch während der vier Wochen vom 23 April bis zum 21 Mai d. I. in den schönen, mit höchst dankenswerther Liberalität uns eingeräumten Sälen der Union eine Gemäldesammlung vereint, unter welcher nicht allein sich treffliche Meisterwerke befanden, sondern die nicht weniger auch gar manche Bilder enthielt, deren wiederholte Betrachtung immer mehr und mehr Interesse erweckte. Die Zahl der zur Ausstellung gebrachten Bilder ist nach Maassgabe des gedruckten Verzeichnisses und der Nachträge zu demselben bis auf 566 Nummern gestiegen, indem uns, ausser den von der hannoverischen Ausstellung hierher gelangten Gemälden, noch aus sehr vielen Gegenden Deutschlands, nicht weniger auch aus Holland, Belgien, Frankreich und der Schweiz bedeutende directe Sendungen zugekommen waren. Der Besuch der Ausstellung ist zu jeder Zeit sehr frequent gewesen und fand derselbe namentlich von denjenigen Personen, welche Karten für die ganze Dauer der Ausstellung genommen hatten, sehr regelmässig statt. Welchergestalt aber der Besuch im Uebrigen wechselte, darüber giebt die Anlage 1 einen nicht uninteressanten Ueberblick.

Ganz besonders hat sich jedoch unsere Ausstellung durch die bedeutenden Ankäufe ausgezeichnet, welche von Privatpersonen aus den hier vereinigten Bildern gemacht sind. Wir befolgen einen, auch bei anderen Kunstausstellungen eingeführten Gebrauch, indem wir in der Anlage 2 ein Verzeichniss dieser Ankäufe vorlegen, und bemerken wir daraus zu unserer ganz besonderen Freude, dass die Mehrzahl der hier verkauften Bilder in Bremen geblieben ist und zu den Kunstschätzen gerechnet werden darf, welche die allgemein sich verbreitende Kunstliebe mit jedem Jahre mehr und mehr in unserer Stadt anhäuft.

Wir verfehlen nicht, ferner in der Anlage 3 eine Uebersicht des Rechnungswesens zu geben, welche nicht weniger ein sehr günstiges Ergebniss zeigt. Es ist nach demselben möglich gewesen eine bedeutende Summe: Ld'or ℛ 4,318. 64 ℋ zum Ankauf der in Anlage 4 verzeichneten Bilder zu verwenden, welche nach Anleitung unserer Bekanntmachung vom 22 Decbr. 1842 zur Verloosung unter die Subscribenten gebracht werden sollen.

Mit Einschluss dieser Gemälde sind im Ganzen auf unserer Gemäldeausstellung 133 Bilder zu dem Betrage von Ld'or ℛ 15,718. 28 ℋ angekauft worden.

Es bleibt uns nun noch übrig zu der erwähnten Verloosung der seitdem von Lübeck zurückgekehrten 36 Gemälde zu schreiten und haben wir dazu eine der nächsten regelmässigen Versammlungen des Kunstvereins angesetzt, so dass sie am 22 Octbr. 11 ½ Uhr auf dem grossen Börsensaale stattfinden wird. Wir fügen unter Anlage 5 ein Verzeichniss der Interessenten dieser Verloosung in der Liste der durch unsern Aufruf vom 22 Decbr. v. I. veranlassten Subscriptionen bei. Hinter jedem der alphabetisch geordneten Namen sind nicht nur die Beträge der Subscription, sondern auch die Nummern der Loose bemerkt, nach welchen die Verloosung stattfinden wird. Da die subscribirte Summe sich nur auf Ld'or ℛ 3,730 beläuft, wir aber den Betrag von Ld'or ℛ 4,318. 64 ℋ auf den Ankauf von Gemälden haben verwenden können, so liegt in dieser Verloosung ein bedeutender Vortheil für die Subscribenten. Diesen kommt auch noch der Ueberschuss der Casse zu Nutze, für welchen wir eine Anzahl von, in Beziehung auf unsere Ausstellung ausgewählten Darstellungen neuerer Gemälde in Steindruck angeschafft haben. Indem wir auch diese zur Verloosung bestimmten, bezweckten wir damit, einer grösseren Anzahl derjenigen Subscribenten, welchen kein Gemälde durch das Loos zugewendet werden sollte, wenigstens ein Andenken an unsere Ausstellung einhändigen zu können.

Wir schliessen diesen unseren Bericht mit dem lebhaftesten Wunsche, dass es uns gelingen möge im Jahre 1845 die vierte Gemäldeausstellung in Bremen veranstalten zu können und zweifeln nicht daran, dass dieselbe alsdann, einentheils von Seiten der hiesigen und auswärtigen Künstler, anderentheils aber auch von Seiten unserer kunstliebenden Mitbürger die regeste und thatkräftigste Unterstützung finden werde.

Die Direction des Kunstvereins und die für die Gemälde-Ausstellungen ernannte Comitée:

G. Cäsar.
C. F. E. Hartlaub.
J. M. Corssen.
C. Schöttler.
E. Klugkist.
C. T. Gevekoht.
F. W. Stallforth.
H. Schröder, F. S.
Dr. *K. Th. Oelrichs.*

Bremen, den 20 Septbr. 1843.

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Anlage 1.—Uebersicht der ausgegebenen Eintritts-Karten.

—	——	Für die Dauer der Ausstellung geltend.	Gewöhnliche.
1843:			
April 19 -	An Mitglieder der Union durch Vermittelung der Direction der Union - -	118 Stück	
„ 19 -	Direct ausgegeben - - - - - -	6 „	
„ 20 -	„ „ - - - - -	14 „	
„ 21 -	„ „ - - - - -	25 „	
„ 22 -	„ „ - - - - -	88 „	
„ 23 -	„ „ - - - - -	81 „	118 Stück
„ 24 -	„ „ - - - - -	49 „	70 „
„ 25 -	„ „ - - - - -	23 „	83 „
„ 26 -	„ „ - - - - -	31 „	90 „
„ 27 -	„ „ - - - - -	17 „	129 „
„ 28 -	„ „ - - - - -	23 „	155 „
„ 29 -	„ „ - - - - -	16 „	130 „
„ 30 -	„ „ - - - - -	18 „	482 „
Mai 1 -	„ „ - - - - -	6 „	165 „
„ 2 -	„ „ - - - - -	4 „	133 „
„ 3 -	„ „ - - - - -	3 „	150 „
„ 4 -	„ „ - - - - -	2 „	164 „
„ 5 -	„ „ - - - - -	3 „	152 „
„ 6 -	„ „ - - - - -	1 „	202 „
„ 7 -	„ „ - - - - -	3 „	521 „
„ 8 -	„ „ - - - - -	— „	198 „
„ 9 -	„ „ - - - - -	1 „	171 „
„ 10 -	„ „ - - - - -	1 „	261 „
„ 11 -	„ „ - - - - -	— „	249 „
„ 12 -	„ „ - - - - -	2 „	178 „
„ 13 -	„ „ - - - - -	2 „	175 „
„ 14 -	„ „ - - - - -	— „	627 „
„ 15 -	„ „ - - - - -	1 „	220 „
„ 16 -	„ „ - - - - -	— „	230 „
„ 17 -	„ „ - - - - -	— „	400 „
„ 18 -	„ „ - - - - -	— „	250 „
„ 19 -	„ „ - - - - -	— „	612 „
„ 20 -	„ „ - - - - -	— „	460 „
„ 21 -	„ „ - - - - -	— „	972 „
„ 22 -	„ „ - - - - -	— „	108 „
„ 23 -	„ „ - - - - -	— „	61 „
„ 24 -	„ „ - - - - -	— „	35 „
		538 Stück.	7,951 Stück.

Anlage 2.—Verzeichniss der von Privatpersonen angekauften Bilder.

No d. Cat.	——	Preis des Ankaufs.	Name des Käufers.
		Rt Sg	
4	Holländischer Canal im Winter von C. Adloff in Düsseldorf.	257 36	Hr. J. D. Köncke.
8	Der Wittwe letzter Blick auf die Heimath von F. L'Allemand in Wien.	155 –	„ Freiherr v. Hormayr.
33	Grosse Gebirgsschlucht von A. Boecking in Düsseldorf.	310 –	„ Sen. J. F. W. Iken.
37	Ein Zigeunermädchen von F. Boser in Düsseldorf.	52 36	„ G. W. Gloystein.
52	Die Barbierstube von F. Busch in Düsseldorf.	52 36	„ Diedr. Motz.
83	Stäubi Wasserfall bei Reuthe in Tyrol v. Carl Euler in Cassel.	52 36	„ F. Thorspecken.

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Appendix (P.)

Foreign Art Unions.

(No. 2.) Hanseatic Towns.

N° d. Cat.	———	Preis des Ankaufs. ℳ	₰	Name des Käufers.
84	Der Watzmann mit der Salzburger Gebirgskette von einer Alpenhöhe bei Berchtesgaden von J. Faber in Hamburg	105	–	Hr. H. G. Böving.
86	Eine Bay bei Sonnenuntergang von C. J. Fedeler in Bremen.	60	–	„ Aeltermann Delius.
90	Das Gebet vor dem Essen von Franken in Düsseldorf.	77	36	„ Diedr. Motz.
93	Der Rekruten Abschied von Dr. Frederich in Düsseldorf.	52	36	„ E. Pavenstedt.
94	Abendlandschaft; Motiv unweit des Amersees von Noël de Freville in München.	40	–	Frau Doctorin Albers.
95	Ansicht des Starnberger Sees v. Noël de Freville in München.	35	–	Hr. F. Thorspecken.
100	Die Kapelle am See v. H. Funk in Frankfurt a. M.	305	–	„ Consul Sthamer.
101	Der Marktplatz in Prag von Gärtner in Berlin.	235	–	„ Sen. Dr. Pavenstedt.
114	Landschaft mit Vieh (bei Oslebshausen) von Chr. Grabau in Bremen.	25	–	„ N. Wilkens Fr. Ww.
123	Mondnacht an der See v. R. van Haanen aus Amsterdam in Wien.	82	36	„ H. Schröder Fr. Sohn.
126	Greifenstein auf dem Westerwald, Stammschloss d. Grafen Solms von J. Haecke aus Mühlheim in Düsseldorf.	165	–	„ F. Thorspecken.
148	Ritter Toggenburg von J. L. Heintz in Frankfurt v. M.	10	–	„ Senator Witte.
149	Die betrübte Nachricht von T. Hellwig in Berlin.	62	36	„ Diedr. Motz.
150	Ansicht von Salzburg von F. Hengsbach in Düsseldorf.	52	36	„ Consul Wätjen.
153	Schlafendes Mädchen von H. Herr in Düsseldorf.	21	–	„ Senator Witte.
160	Jagdstück v. C. Hess in München	45	–	„ J. Focke.
161	Waldlandschaft von Jr. Heunert in Düsseldorf.	155	–	„ A. v. Kapff.
165	Holländischer Küstendamm von C. Hilgers in Düsseldorf.	207	36	„ A. v. Kapff.
166	Landschaft mit einer Mühle von Höhn in Dessau.	41	36	„ C. W. Wiechmann Fr. Wwe.
171	Rheinische Kinder v. Bodo von Hopfgarten in Magdeburg.	60	–	„ F. W. Stallforth.
187	Fischerboot bei hoher See von A. Hulk in Amsterdam.	90	–	„ J. A. Dröge.
188	Holländisches Lootsboot bei hoher See v. A. Hulk in Amsterdam.	37	36	„ Sen. Dr. Pavenstedt.
189	Seestück v. A. Hulk in Amsterdam	37	36	„ Sen. Dr. Pavenstedt.
190	Balduinstein an der Lahn von J. Hülser in Düsseldorf.	105	–	„ J. C. L. v. Kapff.
191	Gegend an der Aar von G. Theodor Huth in Frankfurt a. M.	112	36	„ W. v. Cölln.
198	Landschaft mit Staffage von Berboechhoven v. de Jongh in Brüssel.	102	36	„ W. v. Cölln.
218	Winterlandschaft von W. de Klerk in Dordrecht.	155	–	„ Aeltermann Gabain.
219	Sommerlandschaft von W. de Klerk in Dordrecht.	155	–	„ F. W. Stallforth.
223	Weide mit einem Stiere und einer Kuh von Henriette Kniep in Berlicum (Holland).	41	–	„ F. Thorspecken.
224	Spielende Katzen im Fenster v. Henriette Kniep in Berlicum (Holland).	31	–	„ Von Scholten auf St. Croix.
225	Ansicht von Amsterdam von A. Kniep in Berlicum.	67	36	„ Dr. D. Schultz.
246	Pferde zur Tränke geführt v. R. Kuntz, Hofmaler in Carlsruhe.	32	36	„ J. Focke.
247	Fuhrmannspferd von R. Kuntz, Hofmaler in Carlsruhe.	21	36	„ J. Focke.

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No d. Cat.	——	Preis des Ankaufs.		Name des Käufers.
		ℛℳ	ℳ	
253	Carnevalscene: "Drei Albaneser Mädchen in einem Fenster, Blumen werfend" v. L. Lang in Rom.	220	–	Hr. D. W. Klugkist.
254	Waldlandschaft;—Sturm v. G. Lange in Düsseldorf.	415	–	Frau Aelterm. Fritze.
271	Landschaft mit Vieh; von W. Menken in Bremen.	250	–	Hr. Postdir. Dr. Bartsch.
275	Bettelnde Italienerin auf dem Wege nach Rom v. E. Merk in München.	45	–	„ F. W. Stallforth.
278	Asmannshausen am Rhein von Friedrich Metz in Frankfurt a. M.	46	36	„ C. L. Beneke.
279	Seesturm v. W. Mevius aus Dresden in Düsseldorf.	41	36	„ D. W. Klugkist.
280	Amtsjubiläum eines Dorfpfarrers im Hessischen v. J. G. Meyer a. Bremen in Düsseldorf.	900	–	" E. Klugkist.
286	Gegend am Hallstädter See von J. Mohr in München.	175	–	„ J. C. L. v. Kapff.
289	Der Rochusberg bei Bingen v. A. Müller in Rüdesheim.	31	–	„ J. Höpken.
290	Ein betendes Bauermädchen v. Moritz Müller in München.	62	36	„ Dr. Schild.
291	"Wallenstein wird von Seni zu Eger am Abend des 25 Febr. 1634 kurz vor seiner Ermordung durch Hinweisung auf die ominösen Gestirne gewarnt, v. seinen Plänen abzustehen" von Carl Nahl in Cassel.	232	36	„ Sen. Dr. Olbers.
294	Ein Beduin und sein treues Pferd von Carl Nahl in Cassel.	36	–	„ J. Focke.
297	Zwei Kinder von H. Noack in Darmstadt	31	–	„ G. W. Haase.
305	Abendlandschaft von H. Paetz in Düsseldorf.	82	36	„ August Böving.
307	Der kranke Stiefel v. Pistorius in Berlin	207	36	„ J. H. Wicht.
312	Landschaft mit Bauerhäusern v. J. Bapt. Prunner in München.	6	36	„ C. A. Pröhl.
320	Das Wetterhorn, Stahlstich v. B. Rausch aus Jülich in Düsseldorf.	2	36	„ Otto Meyer.
321	Einquartirung im Dorfe von Rechlin in Berlin.	130	–	„ E. Pavenstedt.
324	Weidengruppe am Wasser von Wilh. Reinhardt in München.	60	–	„ Dr. Stachow.
326	Raphaels Traum von Riepenhausen in Rom.	65	–	„ F. Winkelmann.
335	Das Ilsethal im Harz von C. Roos in Amsterdam.	25	–	„ F. Winkelmann.
340	Genrebild:—Welche Antwort? von H. Rustige in Mainz.	120	–	„ C. W. Wiechmann Fr. Wwe.
341	Die Enkelin ihrer genesenden Grossmutter vorlesend von H. Rustige in Mainz.	80	–	„ J. Focke.
347	Waldlandschaft im Regen von L. Scheins in Düsseldorf.	105	–	„ C. T. Gevekoht.
348	Ruhiges Wasser; Zeichnung von A. Schelfhout im Haag.	21	–	„ Sen. Dr. Klugkist.
349	Zwei musicirende Figuren, Lichteffect v. P. v. Schendel in Haag.	310	–	„ D. W. Klugkist.
356	Mutter mit Kindern v. F. Schoen in München.	57	36	„ F. W. Stallforth.
357	Ansicht bei Amsterdam an einem nebligen Morgen von P. J. Schotel in Medenblick.	257	–	„ J. Focke.
358	Flussansicht in Zeeland; bei frischem Winde von P. J. Schotel in Medenblick (Nord-Holland).	257	–	„ J. Focke.
365	Die Unterbrechung von Carl Schröder in Braunschweig.	20	–	„ Wm. Gerischer.

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Appendix (P.)

Foreign Art Unions.

(No. 2.) Hanseatic Towns.

No d. Cat.	—	Preis des Ankaufs. Rℓ	ℋ	Name des Käufers.
367	Mühle im bairischen Hochlande v. A. Schulten in Düsseldorf.	216	–	Hr. Dr. Stachow.
373	Das grosse Loos v. P. Schwingen in Düsseldorf.	130	–	„ J. A. Droege.
374	Der Lotteriejude v. P. Schwingen in Düsseldorf.	130	–	„ J. A. Droege.
385	Die Wetterhörner in der Schweiz von Sparmann in Dresden.	180	–	„ Sen. Dr. Pavenstedt.
386	Ansicht auf Dresden von C. Sparmann in Dresden.	80	–	„ Lehmkuhl.
388	Parthie in der sächsischen Schweiz von C. Sparrmann in Dresden.	37	36	„ Lehmkuhl.
392	Parthie aus dem Linthal, Canton Glarus von J. G. Steffan in München.	175	–	„ Senator Duckwitz.
414	Landschaft mit Vieh von L. P. Verwee in Brüssel.	257	36	„ Postdir. Dr. Bartsch.
418	Thron-Entsagung der Maria Stuart von Volkhart in Düsseldorf.	820	–	- - Rüppel (für die königl. Sammlung in Kopenhagen).
441	Weibliches Bildniss im idealen Costüm von A. Wichmann aus Celle in Dresden.	45	–	Hr. J. M. Corssen.
471	Der Thurm zu Andernach von C. Euler in Cassel.	31	–	„ F. Thorspecken.
480	Spielende Klosterbrüder v. Hesse in Berlin.	40	–	„ F. Thorspecken.
482	Landschaft mit Kühen v. F. L. Huygens in Breda.	130	–	„ Diedr. Motz.
484	Morgenlandschaft von C. von Klöber in Dresden.	23	–	„ C. W. Wiechmann Fr. Wwe.
487	Landschaft von E. Koken in Hannover	50	–	„ Dr. Schild.
488	Bauernhof im Walde von E. Koken in Hannover.	60	–	„ Diedr. Motz.
489	Kornfeld v. E. Koken in Hannover -	30	–	„ J. Focke.
490	Heimkehrender Ackersmann von Lieske in München.	35	–	„ C. Schöttler.
504	Sennerin eine Legende lesend von Simon in München.	25	–	„ H. Schröder, F. Sohn.
515	Rothkäppchen. Zeichnung nach Steinbrück in Düsseldorf.	10	–	„ Senator Dr. Horn.
521	Diana im Bade von Winckelyn - -	105	–	Für auswärt. Rechnung.
538	Scene aus der Schweizer-geschichte von von J. Martersteig, jetzt in Paris.	275	–	- - Angekauft durch eine Gesellschaft von Kunstfreunden zur Verloosung unter sich, in d. nächsten Sitzung des Kunstvereins.
542	Rückkehr von der Jagd von G. Quentel in Detmold.	75	–	Hr. J. St. Lürman.
543	Ansicht bei Antwerpen von J. Quinaux in Amsterdam.	155	–	„ H. Schröder, F. Sohn.
553	Das Kartenspiel von P. J. Tillemans in Antwerpen.	127	36	„ Wm. Haas, jun.
554	Sommerlandschaft von G. C. Verburgh in Rotterdam.	60	–	„ C. L. Beneke.
564	Försterfamilie von Körner in Braunschweig.	62	36	„ J. D. Köncke.
566	Eine Parthie aus dem Kreuzgange der Liebfrauen-Kirche in Halberstadt von Hasenpflug in Halberstadt.	40	–	„ Senator Dr. Caesar.

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Anlage 3.—Uebersicht des Rechnungswesens.

Einnahme.	Ld'or. ℛ	ℋ
1. Behuf Ankaufs von Gemälden zur Verloosung unter die Subscribenten sind gezeichnet und eingezahlt	3,730	–
2. Die Eintrittsgelder haben aufgebracht	1,865	58
3. Zür verkaufte 69 Cataloge in 4° und 2,290 Cataloge in 8° sind gelöset	202	24
4. An Zinsen von bei der Sparcasse nach und nach belegt gewesenen Subscriptions-Geldern sind eingegangen	13	71
Total	5,812	9

Ausgabe.	Ld'or. ℛ	ℋ
1. Betrag der zur Verloosung angekauften 36 Gemälde	4,318	64
2. Kosten für Inserate in hiesige und auswärtige Blätter nebst Porto davon, Druck und Papier von Catalogen, Anschlägen, Bekanntmachungen und Eintrittskarten, für Copialien u. s. w.	175	49
3. Kosten der Aufsicht und Reinigung des Locals, Sammeln und Eincassiren der Subscriptions-Beiträge, Hebung der Eintrittskarten und Gelder, Tischlerarbeit und Rahmen, Arbeits- und Trägerlohn, Apparate zur Fussreinigung, Gratificationen, Wechselstempel und Makler-Courtage abzüglich verschiedener zufälliger Einnahmen für Coursdifferenzen, wieder verkaufte Apparate u. s. w.	259	35
4. Frachtgelder, Assecuranz-Prämien und Porto der Correspondenz	618	1
5. Saldo bleibt zu verwenden für Druckkosten des Berichts und für Auslagen behuf der Verloosung, so wie für den Ankauf von Lithographien zur Verloosung	340	4
Total	5,812	9

Bremen, im September 1843.

(No. 3.)

(No. 3.)
Saxony.

SAXONY.

REVIDIRTE Statuten des *Sächsischen Kunstvereines.*

Erster Abschnitt.

Zweck des Vereines.

§ 1. Der Sächsische Kunstverein ist ein Verein von Künstlern und Kunstfreunden, welcher zum Zwecke hat, die bildenden Künste zu befördern und die Theilnahme an denselben zu beleben.

§ 2. Der Verein wird diesen Zweck dadurch zu erreichen suchen, dass er

1) für den Privatbesitz geeignete Kunstwerke erkauft, welche unter den Mitgliedern verloos't werden;

2) derartige Kunstwerke stiftet oder erkauft, oder zu deren Stiftung oder Erkaufung behülflich ist, welche eine öffentliche Bestimmung erhalten sollen;

3) jährlich ein oder nach Befinden mehrere Kunstwerke durch Kupfer- oder Stahlstich oder Lithographie vervielfältigen und unter die Mitglieder vertheilen lässt, und

4) fortdauernd Gelegenheit zu Austellung von namentlich neuen Kunstwerken, aber auch sonst zu Mittheilungen und Besprechungen über Gegenstände der bildenden Künste darbietet und dazu ein Local unterhält.

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Appendix (P.)

Foreign Art Unions.

(No. 3.) Saxony.

Zweiter Abschnitt.

Sitz des Vereines, Mitglieder, Eintritt und Austritt.

§ 3. Der Sitz des Vereines ist Dresden.

Als Mitglied des Vereines wird betrachtet, wer sich zur Entrichtung des Betrages von wenigstens einer Actie von jährlich fünf Thalern an die Vereinskasse verbindlich gemacht hat.

§ 4. Die Mitglieder, welche aus dem Vereine austreten wollen, sind gehalten, solches wenigstens drei Monate vor Ablauf des Jahres, mithin vor dem 1 October jeden Jahres anzuzeigen, im entgegengesetzten Falle sie als dem Vereine noch für das nächste Jahr verpflichtet zu betrachten sind.

§ 5. Sollte ein Mitglied die rechtzeitige Anzeige seines beabsichtigten Austrittes unterlassen und gleichwohl den Betrag seiner Actie oder Actien auf das jedesmal laufende Jahr bis zum Tage der Verloosung der Kunstwerke nicht berichtigt haben, so sollen dessen Nummern bei der Verloosung der Kunstwerke ausfallen, es bleibt aber gleichwol ein solches Mitglied verbunden, den Betrag seiner Actie oder Actien sowol für das abgelaufene als auch für das nächste Jahr noch zu entrichten.

Dritter Abschnitt.

Wirksamkeit des Vereines, Ankauf und Bestellung, Jahresblätter, Stiftung und Erwerbung von Kunstwerken für öffentlichte Zwecke.

§ 6. Wenn schon der Verein sich vorbehält, Werke von Künstlern aus allen deutschen Ländern und selbst von ausländischen Künstlern, wenn selbige auf einer deutschen Kunstschule gebildet worden oder in einem deutschen Lande wesentlich wohnhaft sind, erwerben zu können, so wird er doch vorzugsweise die Werke solcher Künstler berücksichtigen, welche im Königreiche Sachsen geboren sind, ferner derjenigen, welche, wenn gleich nicht daselbst geboren, doch wesentlichen Aufenthalt daselbst genommen haben, sowie der Künstler derjenigen deutschen Länder, die durch eine grössere Anzahl von Actien (wenigstens 25) die Mittel des Sächsischen Kunstvereines dauernd unterstützen.

§ 7. Nicht allein bereits fertige Kunstwerke sollen angekauft und soll dabei vorzugsweise auf solche Werke Rücksicht genommen werden, welche bei den Ausstellungen der algemeinen Beurtheilung vorgelegen haben, sondern auch Aufträge und Bestellungen können den Künstlern ertheilt werden, um Kunstwerke auszuführen, wovon sie Skizzen, Cartons oder Modelle nach eigner Erfindung vorgelegt haben.

§ 8. Als für die Erwerbung geeignet sollen nur diejenigen Kunstwerke gelten, welche nicht für den Bedarf des täglichen Lebens bestimmt sind, sondern einen reinen ästhetischen Werth haben. Es bleiben daher ohne Ausnahme ausgeschlossen: Uhren, Instrumente und Geräthschaften, wenn sie auch durch Schönheit der Form auf den Namen von Kunstwerken Anspruch haben sollten.

§ 9. Der Ankauf und die Bestellung soll sich zunächst auf historische Bilder, Landschaften und Genre-Gemälde, sowie auf plastische Arbeiten erstrecken, aber auch Kunstwerke anderer Gattungen, als z. B. Arabesken und Blumenstücke, sowie Medaillen, Werke der Steinschneidekunst, selbst architectonische Grund- und Aufrisse, wenn sie durch Erfindung und Styl sich auszeichnen gehören in den Kreis der zu erwerbenden Gegenstände.

§ 10. Auch Werke der Kupferstichkunst und Lithographie wird der Verein nach seinen Kräften befördern, entweder durch Ankauf von Originalplatten oder durch Erwerbung einer Mehrzahl von Abdrücken aus den Händen des Künstlers selbst.

Die Abdrücke der Originalplatten sollen dann entweder als Jahresblätter unter die Mitglieder vertheilt oder den Jahresblättern besonders beigegeben und wie diese unter die Mitglieder vertheilt werden, wogegen die aus den Händen der Künstler erworbenen Abdrücke eben so wie die anderen zur Verloosung bestimmten Kunstwerke zu derselben kommen sollen.

§ 11. Die Einkäufe sollen jedes Jahr bewirkt und dabei von den vorzüglichsten zur Auswahl gekommenen Kunstwerken so viele erworben werden, als die Kräfte des Vereines es jedes Mal gestatten, so dass kein Stammcapital gesammelt wird, mit Ausnahme des Fonds für die zu öffentlichen Zwecken bestimmten Kunstwerke.

§ 12. Die angekauften Kunstwerke sollen in Vereinslocale ein Zeit lang ausgestellt werden.

§ 13. Jährlich soll von den angekauften Kunstwerken Eines ausgewählt und nach diesem ein sorgfältig ausgeführter Kupfer- und Stahlstich, oder ein edergleichen Lithographie, mit Benennung des Künstlers und des Gegenstandes versehen, gefertigt und jedem der Vereinsmitglieder

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einsmitglieder so viele Exemplare dieses Blattes zugestellt werden, als es Actien berichtigt haben wird. Sollte indess Keines von den angekauften Kunstwerken hierzu geeignet erscheinen, so soll hierzu ein anderes, der neueren Zeit angehöriges vorzügliches Werk ausgewählt werden.

§ 14. Jedes nach Ablauf eines Jahres neu hinzutretende Mitglied erhält ein Exemplar von dem im nächstvorhergehenden Jahre ausgegebenen Vereinsgeschenke unentgeldlich. Wer hingegen auch die früheren Jahresblätter zu besitzen wünscht, hat selbige vom Vereine zu kaufen.

§ 15. Jährlich sollen fünf Procent der Brutto-Einnahme zu Stiftung und Erwerbung von Kunstwerken für öffentliche Zwecke zurückgelegt werden.

§ 16. Vorschläge für derartige Kunstwerke können sowol vom Directorio, als auch von Einzelnen und Communen ausgehen.

§ 17. Das Directorium hat zu prüfen, ob letztern Falles die Vorschläge ausführbar, kunstgemäss und den Mitteln entsprechend sind. Erheischt der Vorschlag mehr, als die dem Directorio dafür angemessen erscheinenden Mittel, so bleibt es den Betheiligten überlassen, den Mehrbetrag selbst aufzubringen, oder einen weniger Kosten verursachenden Kunstgegenstand vorzuschlagen. Wird der Vorschlag hingegen annehmbar gefunden und von der General-Versammlung genehmigt, so wird sofort zur Bestellung des Werkes geschritten und bleibt dasselbe unveräusserliches Eigenthum der Commune. Eine Denkschrift daran wird bezeichnen, ob es ausser dem Vereine noch durch Commun- oder andere Mittel unterstützt wurde.

§ 18. Das Directorium ist ermächtigt, von Mitgliedern und Nichtmitgliedern auch noch besondere jährliche Beiträge von mindestens Zwei Thalern, oder auch ausserordentliche Beiträge zu diesem Fond für öffentliche Kunstwerke anzunehmen, um diesem Unternehmen noch grössere Ausdehnung zu geben.

Vierter Abschnitt.

Verwaltung des Vereines, Directorium, Vorstand, Secretair, Cassirer, auswärtige Directorial-Mitglieder, Verhältniss mit anderen Kunstvereinen.

§ 19. Zu Besorgung der Geschäfte des Vereines wird ein Directorium, ein Secretair und ein Cassirer bestellt.

Das Directorium besteht aus neun Mitgliedern mit Einschluss des Vorstandes oder Vorsitzenden: Von diesen müssen vier den Künstlern, vier den Kunstfreunden angehören, wogegen der neunte ebensowohl den Kuntslern als den Kunstfreunden angehören kann.

Für Behinderungsfälle werden acht Stellvertreter bestellt, wovon ebenfalls vier aus der Zahl der Künstler und vier aus der Zahl der Kunstfteunde, welche den Hülfsausschuss bilden.

Die Mitglieder des Directorii und deren Stellvertreter werden von den Vereinsmitgliedern aus ihrer Mitte gewählt.

§ 20. Der *Vorstand* beruft die Sitzungen des Directorii und leitet die Berathungen desselben, wie die der Generalversammlung. Er unterzeichnet die öffentlichen Bekanntmachungen und übrigen Ausfertigungen, sowie die Anweisungen auf die Vereinscasse. Er gilt als der Vertreter des Vereines dem Publico, den Behörden und Einzelnen gegenüber. Er erhält für Behinderungsfälle einen Stellvertreter und werden Beide, der Vorstand und der Stellvertreter, von dem Directorio aus seiner Mitte jedesmal für ein Jahr gewählt, sind jedoch nach Ablauf desselben wieder wählbar.

Der *Secretair* besorgt die Correspondenz des Vereines, protocollirt die Verhandlungen und entwirft und gegenzeichnet alle öffentlichen Bekanntmachungen. Ihm liegt ob, dafür besorgt zu sein, dass im Vereinslocale ein Buch ausliege, in welches die Mitglieder etwaige Wünsche und Anträge eintragen, dass ferner die Tagesordnung aushänge, worauf die zur nächsten Generalversammlung zur Sprache zu bringenden Gegenstände verzeichnet sind. Er wird von dem Directorio nach dessen Ermessen gegen ein Honorar und auf Kündigung gewählt und angestellt.

Der *Cassirer* besorgt die Verwaltung der Gelder, die Einnahmen und Ausgaben, letztere jedoch nur auf schriftliche Anweisung des Vorstandes, und legt die Rechnung ab. Er wird von dem Vereine auf ein Jahr gewählt und nach Befinden des Directorii honorirt.

Die letzteren beiden Beamten müssen Mitglieder des Kunstvereines sein oder werden und wohnen den Sitzungen des Directorii bei, ohne Stimmrecht zu haben.

§ 21. Alljährlich scheidet ein Drittheil der Directorial-Mitglieder, ingleichen scheiden im ersten und zweiten Jahre je drei Stellvertreter und im dritten Jahre zwei Stellvertreter ohne Rücksicht auf die einzelnen Functionen nach der Anciennität aus, und sind von dem Vereine neue an deren Stelle zu wählen.

Scheidet ein Directorial Mitglied ausser dieser Reihenfolge aus, so tritt ein durch's Loos bestimmter Stellvertreter bis zur nächsten Wahl ein.

Die Ausscheidenden, ingleichen der Cassirer, sind sofort wieder wählbar.

§ 22. Zu Fassung eines gültigen Beschlusses im Directorio müssen wenigstens sieben

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Directorial-Mitglieder, oder beziehendlich die Stellvertreter derselben mit Einschluss des Vorstandes oder dessen Stellvertreters zugegen sein. Bei Stimmengleichheit steht dem Vorstande oder dessen Stellvertreter eine entscheidende Stimme zu.

§ 23. Dem Directorio steht die Wahl der zu kaufenden und zu bestellenden Kunstwerke, sowohl der für die Verloosung als auch der für öffentliche Zwecke bestimmten, zu. An ihn haben sich die Künstler bei Einsendung ihrer Werke zu wenden und bleiben ihm die Verhandlungen mit denselben überlassen.

Bei Einsendung von Kunstwerken zum Verkauf haben die Künstler selbige mit einer schriftlichen Anmeldung und Angabe des Preises zu begleiten und sich dagegen vom Directorio schriftlicher Entschliessung zu gewärtigen.

Das Directorium ist ermächtigt, bei Bestellung von Kunstwerken den Künstlern nach seinem Ermessen Vorschüsse aus der Vereinscasse zu machen.

§ 24. Der Ankauf von Kunstwerken der Directorial-Mitglieder und der Stellvertreter ist unbehindert, jedoch darf das betreffende Mitglied bei der Abstimmung über diesen Ankauf weder zugegen sein, noch seine Stimme abgeben. Denselben Bestimmungen sind auch der Secretair und Cassirer unterworfen, falls dieselben Künstler sein sollten.

§ 25. An jedem Orte ausserhalb Dresden, an welchem oder in dessen Umgegend mehr als zehn Actien untergebracht worden sind, soll Derjenige, durch dessen Vermittelung solches bewirkt worden, zum auswärtigen Mitgliede des Directorii von demselben ernannt, dabei aber aufgefordert werden, sich der Besorgung der Angelegenheiten des Vereines an seinem Wohnorte und in der Umgegend, nämlich der Einsammlung der jährlichen Beiträge, der Vertheilung der Druckschriften, Vereinsblätter, Einladungen und dergleichen gegen Wiedererstattung der gehörig belegten Ausgaben zu unterziehen.

§ 26. Die Mitglieder des Hülfsausschusses und die im vorigen §. erwähnten Directorial-Mitglieder haben das Recht, den Sitzungen des Directorii beizuwohnen, aber ohne Stimmrecht zu haben.

§ 27. Dem Directorio wird die Befugniss vorbehalten, die verloos'ten Kunstwerke entweder nach dem Wunsche der Künstler oder in Berücksichtigung anderer bei dem Vereine interessirten Orte ausserhalb Dresden zur Ansicht oder Austellung zu versenden. Der Verein trägt bei solchen Versendungen dem Gewinner gegenüber Gefahr und Zufall; im Falle des Verlustes oder entstandener völliger Werthlosigkeit des Kunstwerks besteht der zu leistende Schadenersatz in der Bezahlung des vom Vereine gegebenen Erwerbspreises. Die Ablieferung an den Eigenthümer darf jedoch auf diese Weise nicht über ein halbes Jahr verzögert werden.

Fünfter Abschnitt.

Generalversammlungen, Wahlen, Verloosung, Abänderungen und Zusätze der Statuten.

§ 28. Jährlich werden zwei ordentliche Generalversammlungen der Vereinsmitglieder gehalten, die erste nach Ostern, die zweite in den nächsten Tagen vor Weihnachten. In der Versammlung vor Weihnachten werden drei Rechnungsrevisoren, die jedoch dem Directorio nicht angehören dürfen, durch relative Stimmenmehrheit gewählt. Die Rechnungen sind bis zur Mitte des Februar abzuschliessen und in der Urschrift nebst den Belegen durch das Directorium den Revisoren zu übergeben, gleichzeitig aber auch in Abschrift ohne die Belege im Vereinslocale auszulegen, worauf deren Justification nach Befinden in der Generalversammlung nach Ostern erfolgt. In der erstern findet auch die Wahl neuer Mitglieder des Directoriums, neuer Stellvertreter und des Cassirers, sowie die Verloosung der angekauften Kunstwerke statt.

In beiden Generalversammlungen kann ausser diesen Gegenständen auch über andere Gegenstände, jedoch unter den weiter unten berührten Voraussetzungen berathen und beschlossen werden.

§ 29. Das Directorium ist berechtigt, wenn dasselbe es für nöthig findet, ausserordentliche Generalversammlungen zu berufen.

Es ist dazu verbunden, wenn ein wenigstens von dreissig Mitgliedern unterzeichneter Antrag auf Einberufung einer ausserordentlichen Generalversammlung eingereicht wird, und muss dann längstens binnen vierzehn Tagen die Einladung erlassen.

§ 30. Die Einladung zu den Generalversammlungen geschieht durch den Dresdener Anzeiger und die Leipziger Zeitung, oder nach Befinden des Directorii auch in auswärtigen Zeitungen. Sie enthält eine kurze Anzeige der in der Generalversammlung vorkommenden Gegenstände.

§ 31. In der Generalversammlung hat jedes Vereinsmitglied nur eine Stimme, es mag eine oder mehrere Actien besitzen.

Bei Berathungen un Beschlüssen über Abänderungen und Zusätze der Statuten sind die motivirten Beschlüsse der Generalversammlung den Auswärtigen zu schriftlicher Abstimmung mit Ja und Nein unter eigenhändiger Namensunterschrift mitzutheilen, wonach d ejenigen, welche bis zu einem vom Directorio zu bestimmenden Tage sich nicht erklärt

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erklärt haben, als den in der Generalversammlung gefassten Beschluss Bejahende angesehen werden.

Bei Berathungen und Beschlüssen über Abänderungen und Zusätze der Statuten findet Vertretung der abwesenden, sowohl der in als der ausserhalb Dresden wohnenden Mitglieder durch Mitglieder statt, doch darf Niemand mehr als drei Stimmen vertreten; auch dürfen die Mitglieder des Directorii keine Vertretung übernehmen. Zur Legitimation für den Vertretenden bedarf es der Vorzeigung der zu vertretenden Actie oder der letzen Quittung.

Bei den übrigen Berathungen und Beschlüssen sind nur die persönlich anwesenden Mitglieder stimmberechtigt und es binden die Beschlüsse derselben auch die abwesenden Mitglieder.

Die Beschlüsse werden nach absoluter Stimmenmehrheit gefasst. Ist bei den Wahlen bei zweimaliger Abstimmung eine solche nicht zu erlangen, so entscheidet die relative Stimmenmehrheit. Bei Stimmengleichheit giebt der Vorstand den Ausschlag.

§ 32. Die Verloosung der angekauften Kunstwerke, soweit sie nicht davon nach § 2. ausgeschlossen sind, soll jedes Jahr in der in den nächsten Tagen vor Weihnachten abzuhaltenden Generalversammlung stattfinden.

§ 33. Jedes Mitglied erhält so viel Loose, als es Actien à 5 Thlr. genommen und berichtigt hat.

§ 34. Aller fünf Jahre soll eine Revision der Statuten vorgenommen werden und ist zu diesem Behufe von der Generalversammlung eine Deputation von fünf Mitgliedern zu ernennen. Hierbei ist keine Rücksicht zu nehmen, ob selbige bei dem Vereine Functionem bekleiden oder nicht.

§ 35. Die Mitglieder des Vereines sind berechtigt, Wünsche und Anträge an das Directorium zu richten, entweder durch Eintragung in das im Vereinslocale dazu ausliegende Buch oder mittelst besonderer Eingaben an das Directorium. Derartige Wünsche und Anträge müssen, wenn es der Antragsteller verlangt, der nächsten Generalversammlung zur Beschlussnahme vorgelegt werden, doch hat des Directorium selbige zu begutachten.

Jeder derartige Antrag muss vom Tage der Einberufung der Generalversammlung an auf die Tagesordnung kommen, und können in der Generalversammlung nur die auf die Tagesordnung gebrachten Gegenstände zu Berathung und Beschlussnahme gebracht werden, es sei denn, dass die Generalversammlung durch Zustimmung der Hälfte der Anwesenden sich dahin erklärt, dass ein späterer oder in der Generalversammlung selbst gestellter Antrag in derselben Versammlung noch zur Discussion kommen soll.

§ 36. Werden Abänderungen und Zusätze zu den Statuten beantragt, so sind sie bei der Einladung durch die öffentlichen Blätter im Wesentlichen zu bezeichnen.

§ 37. Das Protokoll wird während der Generalversammlung abgefasst und nacht dessen Verlesung von dem Vorstande und zwei dem Directorio nicht angehörenden Vereinsmitgliedern unterzeichnet.

Eine Abschrift desselden, von dem Secretair unterzeichnet, ist vier Wochen lang im Vereinslocale zu Jedermanns Einsicht auszulegen.

Sechster Abschnitt.

Hausordnung.

§ 38. Das Vereinslocal ist wöchentlich dreimal für die Zusammenkünfte der Mitglieder geöffnet und zwar dermalen: Sonntags, Dienstags und Freitags Vormittags von 11—1 Uhr, und haben dabei die Mitglieder selbst, sowie deren nächste Angehörigen, Gattinnen und Kinder, ingleichen Fremde, welche von Mitgliedern eingeführt werden, Zutritt. Diesen für Geld auch Nichtmitgliedern zu gestatten, bleibt dem Ermessen des Directorii überlassen.

An jedem Versammlungstage wird ein Mitglied des Directorii oder Hülfsausschusses die Inspection führen. An dieses hat man sich in vorkommenden Fällen zu wenden.

Zu Besorgung der Dienstgeschäfte wird ein Castellan angestellt, welcher mit einer schriftlichen Instruction versehen wird.

§ 39. Alle Eingaben sind an das Directorium des Sächs. Kunstvereins zu Dresden zu richten.

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Appendix (P.)

Foreign Art Unions.

(No. 3.) Saxony.

2—LEIPZIGER.

STATUTEN des *Leipziger Kunstvereins.*

CONFIRMATIONS-DECRET.

DIE Königl. Kreis-Direction hat die von dem Stadtrathe zu Leipzig mittelst Berichts vom 24 December vorigen Jahres Anher eingereichten Statuten für den allhier errichteten Kunstverein, hierdurch confirmirt und bestätiget, jedoch Jedermann an seinen Rechten ohne Schaden.

Es hat sich daher der gedachte Verein nach diesen Statuten allenthalben gebührend zu achten. Auch bleibt der Königlichen Kreis-Direction oder der sonst betreffenden Regierungsbehörde hiermit ausdrücklich vorbehalten, jene Statuten nach Gelegenheit der Zeit und der Verhältnisse zu mehren, zu mindern, oder auch gänzlich wieder aufzuheben.

Urkundlich ist hierüber gegenwärtiges Confirmations-Decret unter Beidruckung des Canzlei-Siegels der Königl. Kreis-Direction ausgefertiget worden.

Leipzig, am 4 Januar 1842. Königl. Sächsische Kreis-Direction,
v. Falkenstein, Richter.

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§ 1. Der Verein der Leipziger Kunstfreunde und der Leipziger Kunstverein bilden für die Folge Eine Gesellschaft unter dem Namen "Leipziger Kunstverein."

Sie werfen ihr beiderseitiges Vermögen an baarem Gelde, Kunstgegenständen, Büchern, Utensilien etc. zu einem gemeinschaftlichen Fonds ein und wirken fortan gemeinsam zur Förderung der bildenden Kunst und zur Verbreitung des Antheils an derselben. Dieser neue Verein ist zu Ostern 1840 ins Leben getreten.

§ 2. Zu Erreichung der Vereinszwecke wird

1. alle zwei Jahre eine Haupt-Ausstellung veranstaltet und zwar zunächst von Werken lebender Künstler, welche zur Einsendung derselben durch den Verein aufgefordert werden. Der Zutritt zu dieser Haup-Ausstellung steht Jedermann, auch den Mitgliedern des Vereins, nur gegen Eintrittsgeld offen.
2. Es werden permanente Ausstellungen gebildet, indem Kunstwerke aller Art
   a) das ganze Jahr hindurch wenigstens einmal wöchentlich bei Tagesbeleuchtung,
   b) ausserdem in jeder Woche des Winterhalbjahres einmal Abends zur Beschauung aufgestellt werden.

In dem Local der permanenten Ausstellungen wird eine Sammlung geeigneter Schriften über die Kunst aufbewahrt.

Diese Ausstellungen stehen den Mitgliedern des Vereins ohne besonderes Eintrittsgeld offen. Doch versammeln sich in den Abendstunden in der Regel nur Männer. Fremde, welche von Mitgliedern persönlich eingeführt werden, treten an den bestimmten Ausstellungstagen ebenfalls frei ein, zu jeder andern Zeit haben sie dazu Karten beim Directorium zu lösen. Einheimische, welche nicht Mitglieder des Vereins sind, haben überhaupt keinen Zutritt zu den permanenten Ausstellungen.

Für die Zeit der Messe bleiben besondere Veranstaltungen vorbehalten.

3. Es werden Kunstwerke, namentlich aus dem Bestande der Ausstellungen, angekauft und aller 2 Jahre theils unter den Actionairs (s. § 4. 1.) verloost, theils zur Bildung eines Museums der Stadt Leipzig verwendet.
4. In den Jahren, in welchen keine Verloosung Statt findet, wird, soweit es thunlich erscheint, ein Kunstblatt (s. § 8.) an die Actionairs vertheilt.

§ 3. Der Verein hat seinen Sitz in Leipzig, jedoch können auch Auswärtige Mitglieder desselben werden. Er besteht zunächst aus sämmtlichen Mitgliedern beider in § 1. benannten bisherigen Vereine. Später Beitretende haben sich bei den Vorstehern anzumelden. Nur Personen von unbescholtenem Ruf ist der Zutritt gestattet.

§ 4. Die Mirglieder des Vereins theilen sich in ordentliche oder Actionairs und ausserordentliche oder Abonnenten.

1. Die Actionairs machen sich durch ihren Eintritt auf mindestens 2 Jahre verbindlich, betheiligen sich bei dem Vereine mit einer beliebigen Anzahl von Actien und zahlen für jede derselben einen jährlichen Beitrag von 3 Thalern im Vierzehn-Thalerfusse. Sie haben alle Rechte der vollen Mitgliedschaft, namentlich nehmen sie an den Verloosungen der angekauften Kunstwerke und der Vertheilung der Kunstblätter Theil, können zu Vorstehern gewählt werden und haben in den Generalversammlungen Stimmrecht in allen Angelegenheiten des Vereins. Alle diese Rechte üben sie nach der Zahl ihrer Actien aus, so jedoch, dass zur Theilnahme an der Verloosung nur diejenigen Actien berechtigen, für welche die Beiträge für 2 Jahr entrichtet sind. Ausserdem haben sie freien Eintritt in die permanenten Ausstellungen. Die Actienscheine werden auf die Person ausgestellt.

2. Die

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2. Die Abonnenten machen sich für 1 Jahr verbindlich und zahlen einen jährlichen Beitrag von 1 Thlr. 10 Ngr. im Vierzehn-Thalerfusse. Sie haben freien Eintritt in die permanenten Ausstellungen, und in den Generalversammlungen Stimmrecht in Angelegenheiten, welche die Modalität dieser Ausstellungen betreffen, ohne dagegen an den übrigen Rechten der Actionairs Theil zu nehmen.

§ 5. Das Vereinsjahr wird von Ostern zu Ostern gerechnet.

Die Beiträge sind von beiderlei Mitgliedern bis zum 1 August jeden Jahres an den Cassirer des Vereins zu zahlen, resp. unter der Adresse, "An den Cassirer des Leipziger Kunstvereins" franco einzusenden. Wer bis zu dem bezeichneten Termine, welcher wenigstens 4 Wochen vorher durch die Leipziger Zeitung bekannt gemacht wird, die Einzahlung nicht geleistet hat, verliert die Rechte der Mitgliedschaft, jedoch bleiben dem Vereine die Ansprüche, welche demselben wegen der fälligen Einzahlung und sonst an das säumige Mitglied zustehen, vorbehalten. Der Zutritt zu den permanenten Ausstellungen ist übrigens nicht eher als nach erfolgter Zahlung des Beitrags gestattet.

Jeder Actionair erhält für jede Actie, deren Einzahlung er geleistet hat, einen mit einer Nummer versehenen Schein; nach diesen Nummern wird die Verloosung der angekauften Kunstwerke und der Abdrücke der zu vertheilenden Kunstblätter bewirkt.

§ 6. Der Austritt aus dem Vereine muss spätestens zu Ende Decembers für das nächste Vereinsjahr angezeigt werden. Wer dies unterlässt, ist gehalten, den nächsten Jahresbeitrag noch zu entrichten.

§ 7. Die Geldmittel des Vereins bestehen:

1. in den jährlichen Beiträgen der Mitglieder;
2. in dem Ertrage der Eintrittsgelder bei den § 2ª. erwähnten Haupt-Ausstellungen;
3. in sonstigen zufälligen Einnahmen.

§ 8. Von allen diesen Einnahmen werden, nach Abzug sämmtlicher Unkosten, zwei Dritttheile zum Ankaufe der unter den Actionairs zu verloosenden Kunstwerke verwendet, ein Dritttheil aber ist zu Erwerbungen für das städtische Museum bestimmt. Spätestens 3 Monate nach jeder Verloosung wird ein Bericht über die Thätigkeit des Vereins, nebst Rechnungsablegung und Liste sämmtlicher Mitglieder, resp. mit Angabe der Zahl ihrer Actien, gedruckt und unter alle Mitglieder vertheilt.

§ 9. In den Jahren, in welchen die Haupt-Ausstellung nicht Statt findet, lässt der Verein, soweit thunlich, eines der besten von ihm erworbenen, oder, sofern ein passender Gegenstand darunter nicht vorhanden wäre, ein anderes Kunstwerk, worüber Directorium und Ausschuss (s. § 15.) zu entscheiden haben, durch Stich oder Lithographie vervielfältigen und Abdrücke davon an alle Actionairs nach der Zahl ihrer Actien durch das Loos vertheilen. Das städtische Museum erhält jedesmal 10 Exemplare vor der Schrift. Der Gewinner eines verloosten Kunstwerkes ist verbunden, dasselbe zum Behuf der gedachten Vervielfältigung eine angemessene Zeit hindurch dem Vereine unentgeldlich zu überlassen, und zwar für das nächste Jahr nach der Verloosung; jedoch übernimmt der Verein die Vertretung jedes Schadens, der während der Zeit dieser Ueberlassung des Kunstwerkes sich an letzterem ereignen sollte, und zwar soll für den Fall eines solchen Schadens der Werth, wofür dasselbe angekauft worden, als Maassstab der Entschädigung angenommen werden.

§ 10. Die Verwaltung der Geschäfte des Vereins übernimmt ein Directorium unter der controlirenden Mitwirkung eines Ausschusses. Diese Verwaltung ist unentgeldlich; doch werden die Auslagen aus der Kasse des Vereins bezahlt. Auch ist es dem Directorium gestattet, nöthigenfalls einen besoldeten Gehülfen für den Secretair und für die Conservatoren (s. § 13.) anzustellen. Sämmtliche Beamte des Vereins müssen in Leipzig wohnhaft sein.

§ 11. Der Ausschuss besteht ursprünglich aus 15 Mitgliedern und wird das erste Mal von sämmtlichen (21) Personen, welche gegenwärtig die Vorstände beider (§ 1.) benannten Vereine bilden, gewählt, und zwar aus der Zahl aller Mitglieder beider Vereine. Sämmtliche Ausschussmitglieder müssen aber in Leipzig wohnhaft sein und als Actionairs in den Verein eintreten. Dieser Ausschuss wählt aus seiner Mitte ein Directorium von 5 Personen; die nach dieser Wahl verbleibenden 10 Personen bilden fortan den Ausschuss. In demselben führt ein durch die Mitglieder Erwählter den Vorsitz, ein Zweiter das Protocoll.

Dieser Ausschuss hat

a) in der Folge die Directoren (aus der Mitte sämmtlicher Actionairs des Vereins) zu wählen;

b) die Auswahl der anzukaufenden Kunstwerke und des durch Stich oder Lithographie zu vervielfältigenden Kunstwerkes mit dem Directorium zu besorgen;

c) überhaupt die Geschäftsführung des Vereins zu controliren.

§ 12. Aller 2 Jahre, am 8 Tage nach der General-Versammlung, treten 2 Mitglieder des Ausschusses, nach der Reihenfolge ihres Eintrittes, aus. Unter den zuerst eingetretenen entscheidet das Loos. Die Wahl der neuen Mitglieder des Ausschusses steht der General-Versammlung zu. Einzelne ausserordentlich eintretende Vacanzen werden jedoch

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durch den Ausschuss selbst besetzt, und zwar auf die Zeit, auf welche der Austretende gewählt war.

§ 13. Das Directorium wählt aus seiner Mitte

1. einen Vorsitzenden, der auch in den General-Versammlungen und in den gemeinschaftlichen Versammlungen des Directoriums und Ausschusses den Vorsitz hat;
2. einen Secretair, welcher den Briefwechsel des Vereins und die Protocolle der Verhandlungen führt und mit dem Vorsitzenden unterzeichnet;
3. einen Cassirer, der die Einnahme und Ausgabe, letztere auf Anweisung des Vorsitzenden, sowie die Verwaltung der Gelder besorgt und die Rechnungen des Vereins führt;
4. zwei Conservatoren, von welchen der Eine die Haupt-Ausstellungen, der Andere die permanenten Tages-Ausstellungen zu ordnen hat. Zu Veranstaltung der Abend-Ausstellungen werden zu Anfang jedes Winters von dem Directorium und Ausschusse mindestens 12 Mitglieder der Gesellschaft erwählt, von welchen je zwei in einer durch das Loos zu bestimmenden Reihenfolge in Gemeinschaft mit einem für das ganze Winterhalbjahr zu ernennenden Deputirten des Directoriums sich diesem Geschäft unterziehen und zugleich an den betreffenden Abenden jour im Ausstellungs-Locale haben.

§ 14. Das Directorium vertritt den Verein gegen dritte Personen; es besorgt die gesammte Verwaltung, wählt mit dem Ausschusse gemeinschaftlich die anzukaufenden und durch Stich oder Lithographie zu vervielfältigenden Kunstwerke aus, beruft die General-Versammlungen, und ordnet überhaupt die Wirksamkeit des Vereins innerhalb der Gränzen der Statuten, für deren gehörige Befolgung es verantwortlich ist, und beziehungsweise unter Concurrenz des Ausschusses und nach den Beschlüssen der General-Versammlung.

§ 15. Die Auswahl der von dem Vereine anzukaufenden Kunstwerke geschieht auf folgende Weise. Das Directorium wählt diese Gegenstände aus und trägt seine Wahl dem Ausschusse vor; dieser hat den Ankauf derselben zu genehmigen oder zu verwerfen.

Kommt im letztern Falle eine Vereinigung nicht zu Stande, und beharrt das Directorium bei seinem Vorschlage, so wird in der Art über jeden einzelnen Gegenstand abgestimmt, dass jeder Director und jedes Ausschussmitglied seine Stimme einzeln abgiebt und dan die Stimmenmehrheit über Annahme oder Verwerfung entscheidet. Werke, deren Ankauf auf solche Weise abgelehnt ist, können in der Regel nicht wieder vorgeschlagen werden. Das Directorium hat in der Regel seine Vorschläge einen Tag vor der deshalb zu veranstaltenden Conferenz dem Ausschusse mitzutheilen.

§ 16. Von den Directoren tritt von Ostern 1840 an alle 2 Jahre zu Ostern Einer aus. Auch hier entscheidet wie bei den Mitgliedern des Ausschusses (s. § 12.) zuerst das Loos, dann die Reihenfolge des Eintrittes. Die neuen Directoren hat der Ausschuss zu wählen.

§ 17. Jedes aus dem Directorium oder dem Ausschusse regelmässig austretende Mitglied ist sofort wieder wählbar.

§ 18. Aller 2 Jahre, nach dem Schlusse der Haupt-Ausstellung und gegen Ende des Jahres, wird eine durch die Leipziger Zeitung zusammenzuberufende General-Versammlung sämmtlicher Mitglieder gehalten, in welcher das Directorium Rechenschaft über seine Verwaltung ablegt und Fragen von allgemeinem Interesse zur Berathung und Abstimmung bringt. Namentlich können Aenderungen in den Statuten nur durch Beschlüsse der General-Versammlung und nur mit Vorbehalt der diesfalls einzuholenden Genehmigung der vorgesetzten Regierungsbehörde, erfolgen. Vertretung durch Bevollmächtigte findet in diesen Versammlungen nicht Statt. Die wichtigern Gegenstände der Tagesordnung werden vorher öffentlich bekannt gemacht.

§ 19. In den General-Versammlungen steht es jedem Mitgliede des Vereins frei, Mittheilungen und Anträge über die Interessen des Vereins zu machen, jedoch müssen dieselben mindestens 3 Tage vorher dem Directorium angezeigt werden.

§ 20. Jedes Mitglied, welches nach vorheriger Einladung in den Versammlungen des Vereins (oder der Directoren oder Ausschussmitglieder) nicht erscheint, wird als den Beschlüssen der Majorität beitretend angesehen. Die Beschlüsse sowohl der General-Versammlungen als des Directorii und Gesellschaftsausschusses werden nach absoluter Stimmenmehrheit gefasst; ergiebt sich jedoch bei der zweiten Abstimmung keine solche, so gilt bei der dritten die relative Mehrheit. Bei Gleichheit der Stimmen entscheidet in allen Fällen der Vorsitzende. Um im Directorium und im Ausschusse gültige Beschlüsse fassen zu können, muss wenigstens die Hälfte der Migtlieder jedes Collegiums versammelt sein.

§ 21. Der Leipziger Kunstverein wird in geeigneten Fällen zur Förderung seiner Zwecke mit auswärtigen Vereinen, die mit ihm gleiches oder ähnliches Ziel verfolgen, Verbindung unterhalten. Diess wird Gegenstand der vom Directorium zu pflegenden Verhandlungen sein.

§ 22. Die Aufbewahrung und Aufstellung der zu Begründung eines Museums der Stadt Leipzig angekauften und noch anzukaufenden Kunstwerke bleibt dem Directorium und Ausschusse

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Ausschusse überlassen, bis die Zahl der angekauften Kunstwerke auf 20 gestiegen ist; sie werden vor der Hand im Local der permanenten Ausstellung aufbewahrt. Ist die Zahl 20 erreicht, so wird von den Actionairs in der General-Versammlung weiterer Beschluss deshalb gefasst. Bis zu diesem Beschlusse behalten die Actionairs sich für jeden Fall en jenen Kunstwerken alle Eigenthumsrechte vor; die Stifter des am 16 Februar 1837 zusammengetretenen Leipziger Kunstvereins aber bedingen sich auf den Grund des § 16. des Statuts von demselben Tage, dass die gedachten Kunstwerke nie anders als für ein Museum der Stadt Leipzig verwendet werden, und daher in dem Falle, dass der Verein vor wirklicher Errichtung des Museums entgegengesetzten Beschluss darüber fassen sollte, der Stadt Leipzig zufallen, von dieser aber zu dem bestimmten Zwecke verwendet werden sollen.

§ 23. Im Falle der Auflösung des Vereines fällt das sämmtliche Vermögen desselben dem städtischen Museum eigenthümlich zu.

Leipzig, den 5 November 1841.

(No. 4.)

HANOVER.

STATUT des KUNST-VEREINS für das *Königreich Hannover.*—1837.

I. *Zweck des Vereins.*

§ 1. DER Zweck des Vereins ist: Beförderung der bildenden Künste durch Verbreitung der Theilnahme für dieselben und durch Aufmunterung und Unterstützung der Künstler.

§ 2. Um diesen Zweck zu erreichen wird der Verein:

a) in Hannover öffentliche Ausstellungen von Werken der bildenden Künste veranstalten, und

b) die ausgezeichneteren der ausgestellten Kunstwerke, soweit die Mittel es gestatten, ankaufen und nach dem Loose unter seine Mitglieder vertheilen.

§ 3. Der Ankauf erstreckt sich vorzugsweise auf Werke vaterländischer Künstler d. h. solcher, welche entweder in dem Königreiche Hannover geboren sind oder in demselben ihren Wohnsitz haben.

II. *Verfassung des Vereins.*

§ 4. Der Verein bildet sich durch freies Zusammentreten aller der Freunde der Kunst, welche sich zu Erreichung des gemeinsamen Zweckes zu einem jährlichen Beitrage von wenigstens Drei Reichsthalern Landesmünze verpflichten.

§ 5. Der jährliche Beitrag von Drei Reichsthalern berechtigt zu Einer Actie, es steht aber einem Jeden frei, mit so vielen Actien als er will, an dem Vereine Theil zu nehmen.

§ 6. Die Mitglieder erhalten für eine jede Actie einen Schein, der mit einer Nummer versehen ist, nach welcher die Verloosung der angekauften Kunstwerke vorgenommen wird.

§ 7. Die Listen der Theilnehmer des Vereins und ihrer Actien werden jährlich gedruckt und an die Mitglieder vertheilt.

§ 8. Der Kunstverein betrachtet sich als am 1 Mai dieses Jahres zusammengetreten, die Theilnahme an demselben steht indess fortwährend offen. Am 1 Februar eines jeden Jahres werden die Listen geschlossen, und später einlaufende Meldungen gelten erst für das nächste, mit dem folgenden 1 Mai anfangende, Rechnungsjahr.

§ 9. Die Verpflichtung der Actien dauert nur für ein Jahr, und es steht einem jeden Interessenten frei nach Verlauf desselben aus dem Vereine auszuscheiden, jedoch wird—um das Institut nicht durch zu grosse Unsicherheit in Gefahr zu bringen—eine Kündigung festgesetzt, welche wenigstens drei Monat vor Ablauf des Rechnungsjahres, also jedesmal vor dem 1 Februar schriftlich geschehen muss. Wer diese Kündigung unterlässt, verpflichtet sich stillschweigend zur fortlaufenden Theilnahme für das nächste Jahr.

§ 10. Die Eröffnung der Kunstausstellung wird am 24 Februar als an dem Geburtstage des erhabenen Protektors des Vereins statt finden, ihre Dauer ist auf einen Monat festgesetzt, während welcher Zeit auch die General-Versammlungen des Vereins gehalten werden.

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§ 11. Es wird jährlich nach einem ausgezeichneten neueren Gemälde oder andern Kunstwerke ein Kupferstich oder Steindruck besorgt werden, wovon eine jede Actie einen Abdruck erhält. Die Platten verbleiben Eigenthum des Vereins und die Abdrücke kommen anderweitig nicht in den Handel.

§ 12. Die aus dem Betrage der Actien aufkommenden Gelder werden nach Bestreitung der unvermeidlichen Ausgaben für Druckkosten, Porto, Schreibmaterialien, etc. ausschliesslich zum Ankaufe der zu verloosenden Kunstwerke, wie zu den Kosten des jährlich zu vertheilenden Kupferstichs oder Steindruckes verwendet.—Die Kosten der Kunstausstellung werden durch ein zu erlegendes mässiges Eintrittsgeld,—von welchem indess alle ausübenden Künstler ausgenommen sind,—gedeckt werden.

§ 13. Der Cassen-Ueberschuss wird zu den Bedürfnissen des folgenden Jahres verwendet.

III. *Verwaltung des Vereins.*

§ 14. Dem Kunst-Vereine steht ein verwaltender Ausschuss unter dem Namen einer Committee vor.

Diese besteht:

a) aus wirklichen Mitgliedern, welche von den in Hannover wohnenden Theilnehmern des Vereins aus ihrer Mitte gewählt werden;

b) aus correspondirenden Mitgliedern, welche in allen übrigen Städten des Landes, wo der Verein Theilnahme gefunden hat, nach Verhältniss der Zahl der dort gezeichneten Actien von den Actionairs aus ihrer Mitte gewählt werden.

§ 15. Die wirklichen Mitglieder bilden die Committee in Hannover. Sie besteht aus einem Präsidenten und sechs Mitgliedern, worunter ein Secretair, ein Schatzmeister, ein Conservateur, ein Stellvertreter des Präsidenten und ein Stellvertreter des Secretairs.

Die correspondirenden Mitglieder der Committee werden nach dem Verhältnisse gewählt, dass in einer jeden Stadt bis zu der Zahl von 30 Actien ein Mitgleid ernannt wird, und jede 30 Actien mehr die Befugniss geben ein Mitgleid mehr zu wählen.

§ 16. Diese correspondirenden Mitglieder übernehmen die örtliche Leitung des Vereins; sie treten einzeln oder—wo mehrere an einem Orte sind—durch ein dazu aus ihrer Mitte erwähltes Mitglied, mit der Committee in Hannover in Verbindung, und haben das Recht, bei ihrer Anwesenheit daselbst, an den Sitzungen der Committee als wirkliche Mitglieder Theil zu nehmen, so wie die Protocolle und Bücher derselben einzusehen.

§ 17. Allen Mitgliedern der Committee liegt es ob, die Zwecke des Vereins zu beaufsichtigen und zu befördern, die Theilnahme an demselben möglichst zu verbreiten und Vorschläge zur Vervollkommnung desselben einzureichen.

§ 18. Die Committee in Hannover besorgt, ausser den Local-Geschäften dort, die innere Verwaltung des Vereins, den schriftlichen Verkehr u. s. w., und ordnet überhaupt die Wirksamkeit desselben in allen Beziehungen innerhalb der Gränzen des Statuts oder nach den Beschlüssen der General-Versammlungen; sie fasst ihre Beschlüsse nach Mehrheit der Stimmen,—bei Gleichheit der Stimmen giebt der Vorsitzende den Ausschlag.

§ 19. Der Präsident der Committee, oder bei dessen Behinderung dessen Stellvertreter, führt auch in den General-Versammlungen den Vorsitz und leitet die Berathungen.

Der Secretair, oder bei dessen Behinderung dessen Stellvertreter, führt den Briefwechsel des Vereins, die Protocolle der Verhandlungen, er entwirft und unterzeichnet alle öffentlichen Bekanntmachungen.

Der Schatzmeister besorgt die Verwaltung der Gelder, die Einnahmen und Ausgaben und legt die Rechnungen vor.

Der Conservateur besorgt die Aufbewahrung derjenigen Gegenstände, welche Eigenthum des Vereins werden, den Empfang und die Versendung der für die Kunst-Ausstellung eingehenden Kunstwerke, etc.

§ 20. Die Auswahl der zur Verloosung bestimmten Kunstwerke geschieht durch ein Schiedsgericht, welchem allein die Befugniss zusteht, über den Kunstwerth derselben wie über das Verhältniss des geforderten Preises zu entscheiden. Dieses Schiedsgericht besteht aus zwei unter den in Hannover wohnenden Actionairs auszuwählenden Künstlern und drei erfahrnen Kunstliebhabern und wird jährlich erwählt.

Bei der Wahl wird ein dritter Künstler als Ersatzmann bezeichnet, für den Fall, dass ein Werk eines der andern Künstler in Frage kommen sollte.

Niemand kann zugleich Mitglied der Committee und des Schiedsgerichts sein.

Das Schiedsgericht fasst seine Beschlüsse nach Stimmenmehrheit und theilt solche der Committee mit, welche vorher nach Maassgabe der Einnahme des Vereins ein Maximum des Preises bestimmt, welches bei keinem Gemälde oder anderen Kunstwerke für das Jahr überschritten werden darf.

§ 21. Hält die Committee die Auswahl des Schiedsgerichts nicht den Zwecken des Vereins oder den Geldmitteln desselben angemessen, so hat sie das Recht eine gemeinschaftliche Sitzung der Committee und des Schiedsgerichts zu veranlassen, in welcher die Auswahl

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Auswahl in jenen Beziehungen geprüft, berathen und nach Stimmenmehrheit darüber entschieden wird. Den Ankauf selbst besorgt die Committee.

§ 22. Die Mitglieder der Committee werden auf zwei Jahre erwählt, jedoch treten von den wirklichen Mitgliedern derselben jährlich abwechselnd resp. drei und vier Mitglieder, das erste mal nach Bestimmung des Looses aus.

Die Austretenden sind wiederum wählbar.

§ 23. In den General-Versammlungen, zu denen sämmtliche Actionairs durch öffentliche Bekanntmachungen eingeladen werden, wird von der Committee ein Bericht über ihre Thätigkeit und Verwaltung abgestattet, welcher gedruckt und an die Mitglieder vertheilt wird; in denselben geschehen durch verschlossene, persönlich abzugebende, Wahlzettel die Wahlen der Committee, des Schiedsgerichts und der zur Revision der Rechnungen zu ernennenden Actionairs; die Verloosung wird in denselben vorgenommen und das allgemeine Interesse des Vereins berathen.

§ 24. Jedes Mitglied, welches nach vorgängiger Aufforderung in den Versammlungen nicht erscheint, wird als den Beschlüssen der Mehrheit beitretend angesehen.

Die Beschlüsse werden überall nach absoluter Stimmenmehrheit gefasst; bei Stimmengleichheit giebt der Vorsitzende den Ausschlag.

§ 25. Jedem Mitgliede steht es frei, in den General-Versammlungen Mittheilungen für und über das Interesse des Vereins zu machen, es muss aber davon vorher dem Secretair eine Anzeige davon gemacht werden, wonach der Präsident das Mitglied, der Reihefolge nach, zum Vortrage auffordern wird.—Anträge, welche eine Aenderung oder Erweiterung des Statuts betreffen, können nicht in derselben Sizzung berathen werden, in welcher sie gemacht worden.

§ 26. Die Rechnung des Vereins wird jährlich abgelegt, von zwei Mitgliedern desselben revidirt, gedruckt und jedem Actionair mitgetheilt.

Dieses Statut ist in den General-Versammlungen vom 3 und 18 November 1832 berathen und genehmigt worden.

Die Committee des Kunst-Vereins für das Königreich Hannover:

C. Schulte, Staatts- und Cabinets-Minister, Präsident.
C. Albrecht, Geheimer Canzley-Secretaire, Schatzmeister.
Graf von Castell, Rittmeister im Generalstabe.
J. H. Detmold, Advocat, Stellvertreter des Secretairs.
A. G. von Kielmannsegge, Cammerjunker und Hauptmann im Garde-Grenadier-Regimente.
C. Schrader, Hof-Kunsthändler, Conservateur.
B. Hausmann, Secretair.

ERWEITERUNG DES STATUTS.

I. Durch Beschluss der General-Versammlung vom März 1834 sind folgende Erweiterungen des Statuts angenommen:

1) Die Committee des Vereins hat die Befugniss, diejenigen Mitglieder derselben von der Verloosung auszuschliessen, welche vorangegangener Erinnerungen ungeachtet, ihre Beiträge an 1 März des betreffenden Jahrs noch nicht eingezahlt, haben.

   Sind indess die Rückstände nach jenem Tage, jedoch vor dem Tage der Verloosung, bei der Casse des Vereins wirklich eingegangen, so findet dann ein Ausschluss von der Verloosung nicht statt.

2) Mitglieder des Vereins, welche zwei aus einander folgende Jahre mit ihren Beiträgen im Rückstande geblieben sind, sollen so angesehen werden, als ob sie aus dem Vereine getreten wären.

II. In der General-Versammlung vom 29 März 1835 wurde beschlossen:

1) Die Committee in den Stand zu setzen, zur Beförderung der Geschichtsmalerei bei einzelnen ausgezeichneten deutschen Künstlern grössere historische Gemälde für unsern Verein—vorläufig eins jährlich—zu bestellen.

   Die Gegenstände müssen entweder religiösen Inhalts oder aus der vaterländischen Geschichte sein. Zu diesem Zweck wird die Committee autorisirt, bei drei durch frühere Leistungen bewährten Künstlern Farben-Scizzen in angemessener Grösse zu bestellen, welche auf der Ausstellung ausgestellt und dem jedesmaligen Schiedsgerichte vorgelegt werden, welches darüber zu entscheiden und diejenige auszuwählen hat, welche im Grossen unter näher mit dem Künstler zu verabredenden Bedingungen auszuführen sein würde.

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Appendix (P.)

Foreign Art Unions.

(No. 4.)
Hanover.

Die nicht zur Ausführung gewählten der bestellten Scizzen würden den Künstlern, wenn sie es wünschen, zu einem angemessenen Preise abgekauft und mit zur Verloosung gebracht.

Ausser der Bestellung durch die Committee bleibt eine freie Concurrenz für alle deutsche Künstler vorbehalten.

2) dem Statut einen Zusatz hinzuzufügen, dahin lautend:

dass die Gewinner derjenigen Kunstwerke, welche für die jährlich zu vertheilenden Lithographien oder Kupferstiche ausgewählt werden, verpflichtet sind, dieselben—indess nur so lange, als für die Verfertigung der Lithographie oder des Kupferstichs durchaus erforderlich ist,—der Committee zur Disposition zu stellen.

III. In der General-Versammlung vom 8 Mai 1836 wurde beschlossen, dem § 20. folgende Zusätze hinzuzufügen:

Im ersten a linea hinter den Worten: "und 3 erfahrenen Künstliebhabern" welche nicht ausübende Künstler sind.

Hinter dem dritten a linea: Niemand kann zwei Jahre hintereinander Mitglied des Schiedsgerichts sein.

Die Committee des Kunst-Vereins für das Königreich Hannover:

C. Schulte, Staats-Minister, Präsident.
C. Albrecht.
Blumenbach.
Detmold.
Schlichthorst.
C. Schrader.
B. Hausmann, Secretair.

(No. 5.)

(No. 5.)
Brunswick.

BRUNSWICK.

STATUTEN des Braunschweigischen Kunstvereins.

Protector:

Se. Hochfürstliche Durchlaucht der regierende Herzog von Braunschweig.

§ 1. Der hiesige Verein bezweckt Beförderung der Kunst überhaupt, sowohl der Malerei und zeichnenden Kunst, als auch der Kupferstecherkunst, Bildhauerei, Baukunst, etc.

Die Aufmerksamkeit desselben wird daher vorzüglich aus die Werke der neuern Zeit gerichtet sein.

§ 2. Dieser Zweck kann nur durch lebhafte Theilnahme zahlreicher Kunstfreunde erreicht werden, die zunächst zur Aufmunterung und Unterstützung vaterländischer Künstler hinwirken, wozu theils die Veranstaltung einer öffentlichen Ausstellung ihrer Werke, theils auch periodische Zusammenkünfte als wirksame Mittel dienen werden.

§ 3. Zu den Kunstwerken, welche für die Ausstellung berücksichtigt werden, rechnen wir nur solche Werke, die in ästhetischer Beziehung zu jener Classe gezählt werden dürfen, so dass blosse Producte des mechanischen Kunstfleisses ausgeschlossen bleiben; und der Vorstand hat zu entscheiden, ob irgend ein Gegenstand, der gesandt wird, zur Aufnahme geeignet ist.

§ 4. Nicht nur Werke einheimischer, sondern auch auswärtiger Künstler werden angenommen, wenn zuvor eine Meldung an den Vorstand des Vereins erfolgt ist; auch dürfen einige Künstler insbesondere aufgefordert werden, die Ausstellung mit ihren Werken zu zieren, und nur in diesem letzten Falle übernimmt der Verein die Kosten der Zu- und Rücksendung.

§ 5. Die Ausstellung findet alle zwei Jahre Statt, und zwar in den Monaten Juli und August; sie steht den Mitgliedern unentgeltlich offen; alle übrigen Besuchenden, einheimische sowohl als fremde, zahlen ein Eintrittsgeld von 4 Gga. à Person.

§ 6. Um einen sichern Fond zu dem Unternehmen zu bilden, zahlen die Mitglieder einen jährlichen Beitrag von drei Thalern, dessen Summe, wenn die Eintrittsgelder zur Deckung der Unkosten hinreichen, zum Ankaufe von Kunstsachen verwandt wird.

Die Beiträge für diejenigen, welche bereits Mitglieder sind, müssen in den ersten drei Monaten des Jahrs, die der Uebrigen, bei dem Empfange der Actien bezahlt werden. Die Wahl der käuflichen Sachen, sowie deren Bestellung bei Künstlern, bleibt dem Vorstande überlassen. In letzterer Hinsicht zieht sodann derselbe zu der Prüfung der von den

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den Künstlern über die bestellten Bilder eingesandten Skizzen einige Kunstverständige hinzu, mit denen er gemeinschaftlich den Beschluss über das zu wählende Bild fasst.

Die angekauften Kunstsachen bleiben Eigenthum des Vereins und werden in dem von der Herzogl. Landesregierung im Altstadtrathhause hieselbst eingeräumten Locale aufgestellt. Die Beaufsichtigung derselben übernimmt der Vorstand des Vereins und wird die Einrichtung treffen, dass das Local der Sammlung den Mitgliedern des Vereins einmal in der Woche unentgeltlich geöffnet ist.

§ 7. Die obgedachten Beiträge sollen als Actien betrachtet werden, wovon jedes Mitglied eine beliebige Anzahl nehmen kann, und zu so viel Stimmen in den General-Versammlungen berechtigt ist, als es Actien besitzt.

§ 8. Hinsichtlich des § 6 bestimmten Beitrages können zu Gunsten ausübender Künstler Ausnahmen Statt finden, wenn sie den Wunsch zu erkennen geben, Mitglieder des Vereins zu sein.

§ 9. Der Verein hält binnen zwei Jahren wenigstens eine General-Versammlung zur Rechnungsablage und zur Wahl neuer Vorstandsmitglieder. Zu allen General-Versammlungen werden die Mitglieder des Vereins durch die hiesigen Anzeigen eingeladen, und sind diejenigen, welche sodann in der Versammlung nicht erscheinen, verbunden, dasjenige anzuerkennen, was die grösste Zahl der Anwesenden beschlossen hat.

§ 10. Dem Vorstande bleibt es überlassen, ausserordentliche Versammlungen oder Ausstellungen anzuordnen, wobei rücksichtlich der ersteren dasjenige ebenfalls seine Anwendung findet, was in dem vorstehenden § 9 über die General-Versammlung gesagt ist.

§ 11. Die Zahl der Beamten des Vereins ist auf 11 festgesetzt, nämlich 1 Präsident, 1 Secretair, 1 Cassenführer, 1 Conservateur und 7 berathende Mitglieder.

§ 12. Jedes Mitglied verpflichtet sich zur Annahme der Statuten und Befolgung der Gesetze des Vereins, und wer aus demselben zu scheiden beabsichtigt, ist gehalten, dieses vor Ablauf des Jahres dem Rechnungsführer anzuzeigen; widrigenfalls bleibt er zum Beitrage für das nächste Jahr verbunden.

Braunschweig, am 25 Juni 1843.

Der Vorstand des Braunschweigischen Kunst-Vereins:

von Schleinitz, Präsident.
C. de Marées,, Secretair.
W. Dommerich, Rechnungsführer.
Sillem, Conservateur.

H. von Bülow. *Eigner.* *von Erichsen.*
Aug. Grotrian. *Fried. Löbbecke.*
von Paczinsky. *C. W. Ramdohr.*

(No. 6.)

FRANKFORT.

STATUTEN des KUNST-Vereins zu *Frankfurt am Main*.—1839.

VORWORT.

"DIE innere Thätigkeit des Kunst-Vereins wird sich nicht einzig auf die Verloosungen beschränken, wodurch nur kleinere, für den Privatbesitz bestimmte Kunstwerke veranlasst und verbreitet werden, sondern es soll, nach dem schönen Vorgange des rheinisch-westphälischen Vereins, eben so sehr auch die höhere Beziehung, worin die Kunst zu dem öffentlichen Leben steht, berücksichtigt, und ein Theil des Fonds zur Ausführung grösserer, einem öffentlichen Zwecke gewidmeter Werke verwendet werden.

"Diese Richtung der Kunst auf das Oeffentliche ist die wichtigste, für die Kunst selbst, weil sie hier ihre höchsten und würdigsten Aufgaben, und den freiesten Spielraum für umfassende, grossartige Darstellung findet; für das Leben, in der Rückwirkung der Kunst auf dasselbe, weil das öffentliche Kunstwerk durch seine Zugänglichkeit den Sinn und die Theilnahme für's Schöne am sichersten und allgemeinsten anregt und belebt, und weil auch die tiefere Wirkung, welche die Kunst besonders durch religiöse und geschichtliche Darstellungen beabsichtigt, an der geeigneten öffentlichen Stätte am durchgreifendsten und fruchtbarsten sich geltend macht.

"Gewiss würde also der Verein seine Bestimmung, die Kunst zu fördern und dadurch bildend auf's Leben einzuwirken, nur einseitig und mangelhaft erfüllen, wenn er nicht auch die öffentliche Kunst gebührend berücksichtigen wollte.

"An Veranlassung aber zur Ausführung öffentlicher Kunstwerke wird es nicht fehlen. Unsere Kirchen, unsere öffentlichen Wohlthätigkeitsanstalten, der neue Gottesacker, die Brunnen, welche durch die neue Wasserleitung noch enforderlich werden, unser Römer,

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an den so grosse geschichtliche Erinnerungen sich anknüpfen, u. s. w. eröffnen ein weites Feld für religiöse und geschichtliche Darstellungen. Andre, zu dem Vereine gehörende Städte werden in ihrer Weise eben so viel Stoff und Anlass darbieten.

"Sich selbst aber wird der Verein in dem, was er für die Oeffentlichkeit leisteit, das würdigste bleibende Denkmal errichten."

(Aus dem Circular des Vorstandes vom 28 December 1829.)

I. *Zweck und Wirksamkeit des Vereins.*

§ 1. Der Zweck des Vereins ist: Förderung bildenden Kunst.

§ 2. Für diesen Zweck der Verein, indem er

a) jährlich eine Anzahl für den Privatbesitz sich eignender Kunsterzeugnisse unter seine Mitglieder verloosen,

b) so oft, als die Mittel zureichen, ein grösseres Kunstwerk für die Oeffentlichkeit ausführen lässt.

§ 3. Zur Belebung des Kunstinteresse und um für die Verloosung eine reichere Auswahl von Kunstwerken zu gewinnen, sollen Kunst-Ausstellungen statt finden, und zwar

a) eine fortlaufende in einem eigens dazu bestimmten Lokale, zu welcher jeder Künstler seine Werke einsenden kann, ohne dass jedoch der Verein in der Regel die Kosten und die Gefahr des Transportes übernimmt,

b) grösseren Ausstellungen gegen Erlegung eines Eintrittsgeldes, die, wenn äussere Umstände es zulassen, von Zeit zu Zeit zu veranstalten sind. Der Ueberschuss der Einnahme fliesst der Vereinskasse zu, um zu deren Zwecken verwendet zu werden.

§ 4. Die Verloosung der ausgewählten Werke geschieht an einem Sonntage der zwei letzten Monate des Jahres.

Das Verfahren dabei ist folgendes: An einem der Verloosung vorhergehenden Tage werden im Beisein eines Notars die Namen der Mitglieder nach der Actienzahl eines Jeden und die sämmtlichen Preise auf besondere Zettel verzeichnet, in die Urnen eingezählt. In öffentlicher Versammlung wird dann gleichzeitig aus einer Urne jedesmal ein Name, und aus der andern der darauf fallende Gewinn gezogen.

§ 5. Bei jeder Verloosung wird irgend ein Steindruck, oder Kupferstich, der eigens zu diesem Zwecke verfertigt worden ist, und nicht vor Jahresfrist in den Kunsthandel kommen soll, unter die sämmtlichen Mitglieder in der Art vertheilt, dass die Besitzer einer Actie denselben auf gewöhnlichem, die Besitzer von je zwei Actien einen auf chinesischem Papier erhalten.

§ 6. Sollte die Nachbildung von einem der erkauften Bilder vor der Ablieferung von der Direction für die Vereinsmitglieder beschlossen werden, so hat der Gewinner dasselbe dem Vereine so lange zu überlassen, bis gedachter Zweck erreicht ist. Die Direction wird für die mögliche Beschleunigung der Arbeit Sorge tragen.

§ 7. Vorzügliche Gemälde die der Kunstverein angekauft, können vor der Verloosung solchen Kunstvereinen, die ein Gleiches gegen den hiesigen beobachten, zur Austellung eingesendet werden.

§ 8. Für öffentliche Kunstwerke wird jährlich ein (in § 12 u. 13 näher bezeichneter) Theil der Einnahme so lange zurück, und auf Zinsen gelegt, bis etwas Bedeutendes ausgeführt werden kann.

§ 9. Bei Anschaffung und Bestellung der Kunstwerke wird vorzüglich auf die innerhalb des Bereichs des Kunstvereins wohnenden Künstler Rücksicht genommen werden, ohne dass man sich jedoch auf dieselben zu beschränken hat.

II.—*Verfassung des Vereins.*

§ 10. Die Stadt Frankfurt a. M. ist der Mittelpunct des Vereins; die Theilnahme daran ist jedoch jedem Auswärtigen freigestellt.

§ 11. Mitglied des Vereins wird man durch die Uebernahme von einer, oder mehreren Actien, jede zu dem Betrage von zwei Brabanterthalern.

§ 12. Die Actien zerfallen in zwei Classen:

a) in solche, die mitloosen, wobei jede Actie für ein Loos gilt,

b) in solche, deren Ertrag ausschliesslich für öffentliche Werke bestimmt ist.

§ 13. Von dem Ertrage der loosenden Actien wird für die öffentlichen Werke jedes Jahr wenigstens $\frac{1}{10}$ höchstens $\frac{1}{3}$ in Abzug gebracht.

§ 14. Die Eincassirung der Beiträge geschieht in den ersten drei Monaten nach jeder Verloosung; Auswärtige haben dieselben hier anzuweisen, oder portofrei einzusenden.

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Wer zur Zeit der Ziehung noch im Rückstande ist, hat für diesmal keinen Antheil an der Verloosung.

§ 15. Die Theilnahme steht allezeit offen; sie wird für jedes Mitglied als fortgehend aus einem Jahre in das andere betrachtet, sofern dasselbe nicht bei der jedesmaligen Verloosung seinen Austritt für das folgende Jahr durch schriftliche Erklärung an die Direction anzeigt.

§ 16. An der Spitze des Vereins steht ein Ausschuss von wenigstens sieben Directoren, die aus den Mitgliedern hiesiger Stadt erwählt sind; ausserdem hat jede der übrigen Städte für je 30 Theilnehmer, welche sie zählt, die Befugniss, ein Directionsglied aus ihre Mitte zu ernennen.

§ 17. Jedes Jahr treten diejenigen Mitglieder der Direction, welche drei Jahre Theil an derselben genommen haben, aus, und werden durch neu zu erwählende ersetzt. Die Austretenden sind übrigens wieder wählbar.

§ 18. Behufs dieser Ergänzung der Direction wird das Verzeichniss sämmtlicher Mitglieder 14 Tage vor der Generalversammlung für die Verloosung in dem Lokal des Vereins aufgelegt, und die Mitglieder haben in den dort befindlichen Stimmkasten ihre Stimme abzugeben.

§ 19. Die Direction bestimmt, wie viel nach Maassgabe des § 13 jährlich für öffentliche Werke ausgeworfen werden soll, sie bestellt und wählt, mit möglichster Berücksichtigung der schriftlich oder mündlich an sie gelangenden Wünsche der Vereinsglieder, die für die Oeffentlichkeit und die Verloosung zu bestimmenden Kunstwerke, beaufsichtigt die Kunstausstellung, ordnet die Verloosungen an, und besorgt alle laufende Geschäfte des Vereins.

§ 20. Sie wählt aus ihren hiesigen Mitgliedern einen vortragenden Secretair, einen Cassir und einen Protocollführer, deren Functionen sich aus der Natur der Sache ergeben. Ersterer hat auch in den Generalversammlungen den Vorsitz. Ausserdem wird ein besoldeter Cassengehülfe angestellt.

§ 21. Die Direction hat in der Regel alle zwei Monate eine Sitzung.

§ 22. Jährlich ist wenigstens eine Generalversammlung, in welcher die Verloosung der Kunstwerke, und die Wahl der neuen Directionsmitglieder geschieht, die Jahresrechnung abgelegt wird, und alle, das Interesse des Vereins betreffenden Vorträge, Berathungen und Anträge statt finden.

§ 23. Alle Beschlüsse der Direction sowohl, als der Generalversammlungen werden nach einfacher Stimmenmehrheit gefasst; bei Stimmengleichheit gibt der Vorsitzende den Ausschlag.

Soll jedoch eine Aenderung in den Statuten vorgenommen werden, was nur der Generalversammlung zusteht, so müssen zwei Dritttheile der dabei Anwesenden dafür gestimmt haben. Auch darf über eine Veränderung in den Statuten nur dann abgestimmt werden, wenn die Vereinsglieder durch öffentliche Bekanntmachung der Direction von dem in dieser Hinsicht speciell vorliegenden Zwecke einer Generalversammlung zuvor benachrichtigt worden sind.

Wer bei einer Versammlung nicht persönlich mitstimmt, oder seine Stimme nicht durch schriftliche Vollmacht einem andern Mitgliede übertragen hat, wird als dem Willen der Mehrzahl beitretend angesehen.

§ 24. Ein allgemeiner Bericht der Verwaltung, so wie ein Auszug aus den Rechnungen, wird am Ende jedes Jahres gedruckt und ein Exemplar jedem Mitgliede zugesendet.

(No. 7.)

BAVARIA.

1.—München.

SATZUNGEN des Kunst-Vereins in *München*.—1844.

Erster Abschnitt.

Von dem Kunstvereine im Allgemeinen.

§ 1. Der Kunstverein ist eine unter dem unmittelbaren Schutze Sr. Majestät des Königs bestehende Gesellschaft von Künstlern und Kunst-Freunden, welche zum Zwecke hat, Kenntniss und Liebe der Kunst unter ihren Mitgliedern zu verbreiten, und durch ihre Mittel förderlich auf den Betrieb derselben einzuwirken.

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§ 2. Zu diesem Behufe wird
a) eine andauernde Ausstellung der neuesten Kunstwerke ihrer Mitglieder in ihrem Lokale veranstaltet;
b) aus ihnen eine den Mitteln der Gesellschaft gemässe Anzahl angekauft, und durch das Loos unter die Mitglieder vertheilt;
c) jedem Mitgliede jährlich ein Geschenk zugestellt, wozu ein oder mehrere Werke von zum Vereine gehörigen Künstlern ausgewählt, und entweder durch Steindruck oder in anderer Weise vervielfältiget werden sollen;
d) die Sammlung von Handzeichnungen, welche der Verein von seinen Mitgliedern zum Geschenk erhält, fortgesetzt;
e) in dem Lokale des Vereins zur Auflage von Kupferstichwerken und zur artistischen Unterhaltung Gelegenheit gegeben; endlich
f) zur Belehrung über Kunst und Kunstgeschichte eine Auswahl der besten, die neueste Kunst behandelnden Journale und anderer Schriften angekauft.

§ 3. Zur Verwaltung seiner Geschäfte wählt der Verein durch Stimmenmehrheit einen Ausschuss von 16 in München wohnhaften Mitgliedern, 8 Künstlern und 8 Kunstfreunden, und zur Besorgung des Ankaufs von Gemälden und der andern artistischen Geschäfte in gleicher Weise ein Schiedsgericht, welches aus 4 Künstlern und 7 Kunstfreunden besteht.

Denjenigen, welche durch die Wahl in beide Stellen zugleich berufen worden sind, steht es frei, zu bestimmen, in welche von beiden sie eintreten wollen.

Statt derjenigen, welche die Wahl ablehnen, oder im Laufe des Jahres ausscheiden, treten als Ersatzmänner die ein, welche nach ihnen die meisten Stimmen erhalten haben.

Bei einer über 6 Wochen andauernden Abwesenheit eines Mitgliedes wird für die Dauer derselben ebenfalls durch den Verwaltungs-Ausschuss oder durch das Schiedsgericht der nächste Ersatzmann einberufen. Ausserdem kann auch bei einer kürzere Zeit andauernden Abwesenheit die Einberufung des Ersatzmannes in ausserordentlichen Fällen verfügt werden, wenn die zur Fassung eines gültigen Beschlusses erforderliche Zahl von Mitglieder nicht vorhanden ist.

§ 4. Der Verwaltungs-Ausschuss und das Schiedsgericht werden jährlich zur Hälfte erneuert, und die austretenden Mitglieder sind für das Jahr ihres Austritts in keine der beiden Stellen wählbar.

Die Namen der Austretenden und darum das nächste Mal nicht Wählbaren werden vor den Wahlen sämmtlichen Mitgliedern der Gesellschaft angezeigt.

Zweiter Abschnitt.

Von den Mitgliedern des Vereins.

§ 5. Als ordentliches Mitglied kann jeder ausübende Künstler und Freund der Kunst des Inlandes und Auslandes, als ausserordentliche Mitglieder können Damen aufgenommen werden.

Auch die Studierenden der Hochschule dahier und die Zöglinge der höhern Klassen der Akademie der Künste können als ausserordentliche Mitglieder dem Vereine beitreten.

Beide Ordnungen von Mitgliedern sind gleich berechtigt; doch steht den ausserordentlichen weder Stimmenrecht in den Versammlungen noch irgend eine Wahlfähigkeit zu.

§ 6. Der Vorschlag zur Aufnahme geschieht durch ein ordentliches Mitglied der Gesellschaft, welches ihr Gewähr leistet, dass der Vorgeschlagene den Beitritt wirklich sucht, und durch seine Verhältnisse und persönlichen Eigenschaften den Forderungen einer gebildeten Gesellschaft entspricht. Der Vorschlag von Zöglingen der Akademie geschieht durch den Director oder einen Professor dieser Anstalt.

§ 7. Beide, der Vorgeschlagene und der Vorschlagende, unterzeichnen das zum Behuf der Aufnahme erforderliche Formular, und die Namen von beiden werden vor der Entscheidung über die Aufnahme in dem Lokale des vereins zur Kenntniss der Gesellschaft gebracht.

§ 8. Ist Jener, der die Aufnahme sucht, in München nicht ansässig, so hat er einen Einwohner der Stadt als seinen Bevollmächtigten zu bezeichnen, von welchem sein Beitrag erhoben, und an welchen für ihn von Seite des Vereins jede Mittheilung gerichtet wird.

§ 9. Die Aufnahme geschieht von dem Ausschusse durch Stimmenmehrheit vermittelst der Kugelung; auch werden in jedem Falle ausser sämmtlichen Mitgliedern desselben noch fünf Mitglieder der Gesellschaft nach alphabetischer Ordnung schriftlich dazu eingeladen.

Die Aufnahme des neuen Mitgliedes wird ihm durch ein Schreiben des Sekretärs unter Beilegung eines Exemplars der Satzungen, und der Gesellschaft durch Einreihen des Namens in die Liste der Mitglieder bekannt gemacht.

Diese Listen bleiben fortwährend im Lokale des Vereins ausgestellt.

§ 10. Ein

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§ 10. Ein jedes Mitglied verpflichtet sich der Gesellschaft zu einem Jahresbeitrag von zwölf Gulden. Diese werden von den ordentlichen inländischen Mitgliedern in halbjährigen Terminen—zu Anfang der Monate Jänner und Juli;—von den ausserordentlichen in vierteljährigen Fristen, und von den nicht in Bayern domizilirenden Mitgliedern am Anfange des Jahres auf einmal bezahlt.

Uebrigens bleibt es jedem Mitgliede unbenommen, seinen Beitrag für das ganze Jahr vorauszuzahlen.

Wer als ordentliches Mitgleid vor dem letzten Monate des Semesters aufgenommen wird, ist für dieses halbe Jahr zu zahlen verpflichtet,—wer später eintritt, erst für das folgende;—ebenso sind ausserordentliche Mitglieder, welche in der ersten Hälfte des Quartals aufgenommen werden, für das ganze Quartal, wenn sie aber später eintreten, erst für das folgende zu zahlen verbunden.

§ 11. Der Austritt ordentlicher Mitglieder kann nicht vor dem Schlusse des ersten Jahres erfolgen, von dem Anfange ihrer Zahlungspflichtigkeit an gerechnet. Die Aufkündung muss schriftlich an den Ausschuss geschehen.

Der Austretende bleibt für das halbe Jahr, in welchem er aufkündet, noch zur Zahlung verpflichtet.

Bei Todesfällen sind die Erben zur Nachzahlung nicht verbunden.

§ 12. Ein ordentliches Mitglied, das zwei aufeinanderfolgende halbjährige Beiträge nicht entrichtet, wird als ausgetreten betrachtet, dem Verein aber das Recht der Nachforderung vorbehalten.

§ 13. Ausserordentlichen Mitgliedern ist der Austritt in jedem Quartale gestattet, und es braucht am Schlusse desselben von ihrer Seite desshalb nur einer schriftlichen Anzeige.

Ein solches Mitglied, das ein ganzes Quartal mit Zahlung rückständig bleibt, wird als ausgetreten angesehen.

§ 14. Der Verwaltungs-Ausschuss hat jedes Mitglied, welches mit Zahlung seines Beitrages im Rückstande ist, vor Geltendmachung des in §§ 12 und 13 gestellten Präjudizes unter Anberaumung eines bemessenen Termines schriftlich zur Zahlung anzumahnen, auch bleibt es dem Verwaltungs-Ausschusse überlassen, die als zweckmässig erscheinenden Mittel anzuwenden, um die Beitreibung der Rückstände zu bewerkstelligen.

§ 15. Rückzahlungen finden in keinem Falle Statt; eben so wenig Aufkündigungen, die an eine Bedingung geknüpft sind.

§ 16. Die Wiederaufnahme jedes aus dem Verbande des Vereins gekommenen Mitgliedes unterliegt den gewöhnlichen Bedingungen, und im Falle ein Wiedereintretender aus früherer Zeit der Kasse noch schuldet, hat er den Betrag der Schuld gleich mit der ersten Zahlung zu berichtigen.

§ 17. Sobald dem Aufgenommenen seine Aufnahme durch den Sekretär angezeigt ist, tritt er in die ihm als Mitglied zustehenden Berechtigungen ein.

Das neu eingetretene Mitglied kann an der Vertheilung der Vereinsgeschenke nur dann Theil nehmen, wenn dasselbe bis zum Schlusse des vorhergehenden Jahres einen halbjährigen Beitrag zur Kasse bezahlt hat.

§ 18. An der Verloosung von Kunstwerken können nur diejenigen Theil nehmen, welche bis zum ersten Februar den vollen Jahresbeitrag von zwölf Gulden für das verflossene Jahr entrichtet haben.

Es steht diessfalls jedem frei, die zur Erlangung dieser Befugniss erforderliche Nachzahlung zu leisten.

Sollte ausserdem ein Mitglied, welches bereits seinen vollen Jahresbeitrag geleistet hat, sich bei der jährlichen Verloosung, noch weiter betheiligen wollen, so ist dasselbe befugt, zu diesem Behufe noch weiter ein oder mehrere Loose gegen Baarerlag von 12 fl. für ein jedes, zu erwerben. Der Besitz einer solchen Actie gewährt ausser dem Antheil an der Verloosung keine weiteren Rechte.

Durch diese Loosabnahme darf das im § 36 Abschn. IV. der Satzungen festgesetzte Verhältniss der Gewinnste von wenigstens 1 auf 25 nicht verändert werden.

Dritter Abschnitt.

Von dem Verwaltungs-Ausschusse.

§ 19. Die in den Ausschuss durch Wahl des Vereins berufenen Mitglieder wählen in ihrer ersten Sitzung aus ihrer Mitte

a) einen Vorstand,

b) einen Stellvertreter des Vorstandes,

c) einen Kassier.

Dessgleichen je eine Commission zur Revision des Kassawesens, für die Aufstellung der Kunstgegenstände, für das Inventar und für Redaction.

 § 20. Der

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§ 20. Der Vorstand beruft die Sitzungen des Ausschusses, leitet die Berathungen und entscheidet bei Stimmengleichheit. Er öffnet den Einlauf, unterzeichnet die Anfertigungen so wie die Anweisungen an die Kasse. Ebenso führt er in der General-Versammlung den Vorsitz und erscheint im Allgemeinen als Vertreter der Gesellschaft in ihrem Verkehr mit Einzelnen, mit den königl. Behörden und mit dem Publikum.

§ 21. Ist der Vorstand verhindert, so übernimmt sein Stellvertreter die Geschäfte; im Falle auch dieser verhindert ist, das älteste Mitglied des Ausschusses, und so weiter das diesem am Alter zunächst stehende.

Wenn eine solche Stellvertretung statt findet; wird sie der Gesellschaft im Lokale des Vereines durch Anschlag bekannt gemacht.

§ 22. Zu Besorgung des Sekretariats- und Kanzlei-Geschäfte hat der Verwaltungs-Ausschuss ein Individuum, welches nicht Mitglied der Gesellschaft ist, gegen jährliche Besoldung in aufkündbarer Dienstes-Eigenschaft aufzunehmen.

Die Functionen desselben bestimmen sich nach einer besondern ihm zu ertheilenden schriftlichen Instruction.

§ 23. Der Verwaltungs-Ausschuss wählt ferner jedesmal für die Dauer eines Jahres aus der Mitte der zum Vereine gehörenden Künstler einen Conservator, wobei der bisherige Conservator wieder wählbar ist.

Dieser führt über die Ordnung des Hauses und der Dienerschaft die Aufsicht, verfügt über die zum Behufe der Reinigung, Beheizung und Beleuchtung nöthigen Ankäufe und unterschreibt die darauf bezüglichen Rechnungen und Scheine. Er empfängt die zur Aufstellung oder Vorlage kommenden Kunstwerke, führt über sie das Register, besorgt die Aufstellung derselben, liefert die zurückbegehrten oder verloosten Kunstwerke ab, und sorgt dafür, dass das Eigenthum das Vereins in möglichst gutem Zustande, das Lokal aber rein erhalten werde.

Für seine Dienstleistung hat er zur Wohnung ein Zimmer im Lokale des vereins, und ausserdem Anspruch auf eine jährliche Gratification.

Ist der conservator verhindert, so wird die Inventars-Commission für ununterbrochene Fortführung seiner Geschäfte Sorge tragen.

§ 24. Der Kassier empfängt von dem Sekretär die Quittungen und bescheint ihm ihren Empfang in einem Controllbuche. Er unterschreibt sie ebenfalls, betreibt die Einzahlung der Beiträge durch die Vereinsdeiner und sorgt, dass dieselben nicht mehrere Tage lang namhafte Summen in Händen behalten. Er leistet alle dem genehmigten Voranschlage entsprechenden Zahlungen gegen Unterschrift des Vorstandes und Sekretärs, führt über die Einnahmen und Ausgaben des Vereins vollständige Rechnung, und entwirft nach Schluss der Jahresrechnung den Bericht darüber an die General-Versammlung, so wie den Voranschlag für das folgende Jahr.

Um sich bei der Rechnungsführung die ihm nöthige Erleichterung und Hülfe zu verschaffen, hat er über eine jährlich in dem Voranschlag für diesen Zweck zu bestimmende Summe frei zu verfügen.

Ist der Kassier verhindert, so wird die Kassa-Commission für ununterbrochene Fortführung der Kassa-Geschäfte Sorge tragen.

§ 25. Die Kassa-Commission versammelt sich jährlich wenigstens einmal, um die von dem Kassier über Einnahmen und Ausgaben geführte Rechnung nebst ihren sämmtlichen Belegen zu untersuchen.

Am Jahresschlusse wählt sie eines ihrer Mitglieder, welchem die Rechnung nebst Belegen zur Revision übergeben wird. Von diesem werden die Ergebnisse der Revision in einer Sitzung vorgetragen die erforderlichen Erläuterungen vom Kassier abgegeben, und hierüber die weitern Beschlüsse gefasst. Nach den Mitgliedern der Kassa-Commission werden zu obiger Sitzung 6 ordentliche Mitglieder des Vereins nach alphabetischer Ordnung beigezogen.

Ueber das Resultat ihrer Controlle hat die Commission dem Ausschusse Bericht zu erstatten.

§ 26. Der Ausschuss bringt bis zum Schlusse des Januars die Rechnung des vorhergehenden Jahres in der General-Versammlung zur Kenntniss der Mitglieder.

Ueberdiess hat jedes Mitglied des Vereins das Recht, Einsicht von der Jahres-Rechnung zu nehmen, welche zu diesem Behufe 4 Wochen lang im Lokale aufgelegt wird.

§ 27. Die Commission für Aufstellung der Kunstwerke hat mit dem Conservator zu bestimmen, auf welche Weise die neueingegangenen oder angekauften Gemälde am zweckmässigsten und mit möglichster Beachtung der Symetrie aufzustellen sind.

§ 28. Die Commission für das Inventar untersucht den Bestand und die Beschaffenheit des Eigenthums der Gesellschaft nach den Verzeichnissen derselben und sorgt in Gemeinschaft mit dem Conservator dafür, dass die Listen vollständig, das Eigenthum aber im guten Stande erhalten werde.

§ 29. Die Commission für Redaction hat sich der Entwerfung der an die General-Versammlung zu bringenden Anträge, des Jahresberichtes, und im Falle Veränderung oder Umarbeitung der Satzungen nöthig sind, auch diesem Geschäft zu unterziehen.

§ 30. Der Ausschuss versammelt sich, so oft es der Vorstand für nöthig erachtet, und im

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im Falle Aufnahme neuer Mitglieder in Antrag gekommen ist, wenigstens jeden Monat einmal. Beschlüsse in Folge von Berathungen finden nur Statt, im Fall wenigstens sieben Mitglieder beisammen sind.

§ 31. Anträge an den Ausschuss zu stellen, ist jedes Mitglied der Gesellschaft berechtiget. Die von einem Mitgliede des Ausschusses ausgehenden müssen auf jeden Fall zur Berathung gezogen werden, die eines nicht zu ihm gehörigen Mitgliedes in dem Falle, wenn sie durch die Unterschrift von wenigstens 10 andern unterstützt werden. Dieselben können unmittelbar eingegeben, oder im Vormerkungsbuche eingeschrieben werden, welches zur Aufnahme von Anträgen und Wünschen im Vereins-Lokale besonders aufliegt.

§ 32. Betrifft der Antrag Veränderungen oder Erweiterung einer in den Satzungen enthaltenen Bestimmung, so wird er von dem Vorstande einem der Mitglieder des Ausschusses für die nächstfolgende Sitzung zur Begutachtung übergeben. Erst nach Vorlage des Gutachtens kann über ihn berathen und abgestimmt werden.

§ 33. Das Protokoll der Sitzung wird von dem Sekretär angefertiget, in der darauf folgenden Sitzung von dem Vorstande vorgetragen, und insoferne hiegegen von Seite der Ausschuss-Mitglieder keine Erinnerung gemacht wird, von dem Vorstande und zwei Ausschuss-Mitgliedern als genehmiget unterzeichnet.

Vierter Abschnitt.

Vom Schiedsgerichte.

§ 34. Das Schiedsgericht versammelt sich in den ersten acht Tagen nach seiner Ernennung, um einen Vorstand, der die Berathungen leitet, und einen Sekretär, welcher die Protokolle führt, und die Ausfertigung besorgt, aus seiner Mitte zu wählen.

§ 35. Es versammelt sich ausserdem nach Bedürfen, um die neu eingegangenen Kunstwerke zu besichtigen, und über die zum Ankauf geeigneten zu bestimmen.

Zur Fassung von Beschlüssen ist die Gegenwart von sieben Mitgliedern nöthig.

Ein Schiedsrichter, welcher ein Kunstwerk zum Verkaufe anbietet, kann in der Sitzung, in welcher darüber abgestimmt wird, nicht erscheinen.

Der Conservator, im Falle er nicht Mitglied des Schiedsgerichtes ist, kann von ihm zu den Sitzungen beigezogen werden.

§ 36. Bei Vorbereitung des Ankaufes, bei Wahl der Kunstwerke und bei Entscheidung über die Preise, verfährt das Schiedsgericht mit vollkommener Freiheit und hat allein darauf zu sehen:

1) dass das Kunstwerk wenigstens acht Tage im Vereinslokale ausgestellt war,
2) dass die dem Ankauf bestimmte Summe eingehalten wird, und
3) dass die in der Kassa jedesmal vorräthigen Mittel nach Möglichkeit berüksichtigt werden.

Desgleichen liegt ihm ob, dafür zu sorgen, dass die anzukaufenden Kunstwerke von Mitgliedern des Vereins verfertiget sind, rücksichtlich ihres Werthes zu den geforderten Kaufpreisen in einem billigen Verhältnisse stehen, zugleich aber aus erster Hand, und in solcher Anzahl erworben werden, dass die Loose zu den Theilnehmern sich wenigstens wie zu 25 verhalten.

§ 37. Ueber den Ankauf ist ein Protokoll aufzunehmen, und schriftliche Anzeige an den Verwaltungs-Ausschuss einzusenden, welcher hierauf die Zahlung des Kaufpreises in gewöhnlicher Form verfügt, und die angekauften Werke bis zur Verloosung im Vereine aufstellt.

§ 38. Dem Schiedsgerichte liegt die Auswahl des unter die Mitglieder jährlich nach § 2. lit. c. zu vertheilenden Vereinsgeschenkes ob; dasselbe ist in seiner Auswahl auf die angekauften Gegenstände nicht beschränkt.

Es hat rechtzeitig zu bestimmen, wem die Ausführung der Arbeit und gegen welches Honorar anzuvertrauen sey, hierüber mit Berücksichtigung der im Voranschlage festgesetzten Summe förmliche Contracte abzuschliessen, den entsprechenden Vollzug derselben zu beaufsichtigen, und das bestimmte Geschenk nach seiner Vollendung an den Ausschuss zur Vertheilung abzuliefern.

Fünfter Abschnitt.

Von der Verloosung und Vertheilung der Kunstwerke unter die Mitglieder.

§ 39. Die Verloosung der angekauften Kunstwerke geschieht jedesmal am 16 Februar, als dem Stiftungstage des Vereins, umfasst jedoch nur die bis zum Schlusse des vorhergehenden Jahres angekauften Kunstwerke; die später erworbenen werden für die nächstfolgende aufbewahrt.

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Drei Tage vor der Verloosung werden die Namen der hiezu Berechtigten öffentlich in das Glucksrad eingelegt. Allenfallsige Reklamationen sind bis zum 16 Februar anzubringen, später findet keine weitere Reklamation mehr statt.

Die nähern Modalitäten der Verloosung, welche jedem Mitgliede die Gewissheit geben, dass die Ziehung mit grösster Gewissenhaftigkeit vollführt wird, werden durch ein, 8 Tage vor der Verloosung, im Lokale des Vereins anzuschlagendes Programm bestimmt.

§ 40. Die Vertheilung des Vereinsgeschenkes an die Mitglieder geschieht, wo möglich, bis zum 16 Februar jeden Jahres.

Dem königlichen Kupferstich-Kabinet wird 1 Exemplar des Geschenkes unentgeldlich übergeben.

Von den nicht vertheilten Exemplaren können einzelne zu Geschenken verwendet, oder zum Besten der Vereins-Kassa an später eintretende Mitglieder für den herkömmlichen, oder noch von dem Schiedsgerichte zu bestimmenden Preis abgegeben werden.

§ 41. Zudem werden ausser den für die Mitglieder bestimmten Exemplaren weitere 80 disponibel gestellt.

Zur Verhütung der Anfertigung noch weiterer Exemplare hat der Ausschuss die nöthigen Vorkehrungen zu treffen.

Sechster Abschnitt.

Von der General-Versammlung.

§ 42. Die General-Versammlung entscheidet durch Stimmenmehrheit, welche auch die Abwesenden bindet, über Aenderung oder Vermehrung der Satzungen, und fasst die Beschlüsse, nach welchen die Verwendung der Einkünfte und die Verwaltung der Angelegenheiten des Vereins durch Ausschuss und Schiedsgericht zu besorgen sind.

§ 43. Sie wird zur Ablage des Jahresberichts spätestens am letzten Januar zur Anordnung der Ausgaben für das folgende Jahr, zur, Wahl des Ausschusses und Schiedsgerichts und zur Verloosung und ausserdem so oft gehalten, als es von dem Ausschusse für nöthig geachtet, oder von mehr denn 40 Mitgliedern beim Ausschusse begehrt wird.

§ 44. Kein Antrag, welcher auf Aenderung oder Vermehrung der Satzungen geht, kann in ihr zur Berathung und Beschlussnahme gebracht werden, im Falle er nicht zuvor im Ausschusse nach der in den §§ 31 und 32 bestimmten Form behandelt worden ist.

§ 45. Die General-Versammlung wird wenigstens acht Tage vorher in den öffentlichen Blättern und ausserdem mittelst besonderer Bekanntmachung im Vereins-Lokale, welche auch die Tages-Ordnung zu enthalten hat, angekündiget.

Nur die auf der Tages-Ordnung bezeichneten Gegenstände können in ihr zur Berathung und zur Beschlussnahme gebracht werden.

Das Protokoll wird sogleich während der Sitzung entworfen, und ausser von den Mitgliedern des Ausschusses von wenigstens drei gegenwärtigen ordentlichen Mitgliedern des Vereins unterschrieben.

Siebenter Abschnitt.

Ueber die Einnahmen des Vereins und deren Verwendung.

§ 46. Die gewöhnlichen Einnahmen bilden sich aus den Jahresbeiträgen der ordentlichen und ausserordentlichen Mitglieder zu 12 fl., die ausserordentlichen aus den Zinsen des Reservefonds, aus den nach § 18, abgesetzten Loosen, und aus dem Erlöse der nach § 40, verkauften Exemplare des Vereins-Geschenkes.

§ 47. Die nach den vorhergehenden Bestimmungen nothwendigen Ausgaben der Gesellschaft umfassen folgende Rubriken, nach welchen di Voranschläge zu ordnen sind :

1) Hauszins,
2) Erhaltung und Vermehrung des Mobiliars,
3) Bedienung,
4) Beleuchtung und Beheizung,
5) Schreibmaterialien,
6) Schriftdrucke mit Lettern and Stein, sammt Papier dazu,
7) Verschiedene Ausgaben mit Einschluss der Buchbinder-Arbeit,
8) Zahlungen an den Secretär, Kassier und Conservator,
9) Ankauf artistischer Journale und Schriften,
10) Kosten der Vereinsgeschenke,

11) Ankauf

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11) Ankauf von Kunst-Gegenständen zur Verloosung,

12) Reservefond für unvorhergesehene Bedürfnisse, zu welchem Behufe jedes Jahr eine mässige Summe verzinslich angelegt wird.

§ 48. In Bezug auf die unter den ersten 9 Nummern bezeichneten Ausgaben wird mit möglichster Sparsamkeit verfahren, die übrige Summe aber zu Erwerb and Herstellung der Nr. 10 und 11 bezeichneten Kunstgegenstände angewendet.

Zu denselben Zwecken können auch die Ersparnisse von den übrigen Voranschlägen verwendet werden.

§ 49. Sollte der Verein in den Fall kommen, sich auflösen zu müssen, so bleibt der letzten General-Versammlung vorbehalten, über das Vermögen desselben zu verfügen; jedoch mit der Beschränkung, dass dieses nicht zum Vortheil der alsdann zum Verein gehörigen Mitglieder, sondern nur für Zwecke der Kunst geschehen dürfe.

Achter Abschnitt.

Von der Hausordnung.

§ 50. Zum Behuf der Dienstgeschäfte und der Hausordnung wird von dem Verwaltungs-Ausschusse die nöthige Anzahl von Dienern angenommen, von denen Einer im Lokale des Vereins, während es den Mitgliedern geöffnet ist, immer gegenwärtig seyn muss.

Ihre Dienstes-Obliegenheiten bestimmen sich nach einer ihnen vom Verwaltungs-Ausschusse vorzuzeichnenden Instruction.

§ 51. Das Lokale des Vereins ist von 10 Uhr Morgens an bis 6 Uhr Abends geöffnet, Sonnabends jedoch zum Behufe der Reinigung geschlossen. Fällt ein Festtag auf den Sonnabend, so wird der Tag vor ihm zur Reinigung bestimmt.

§ 52. Der Besuch desselben ist ausser den Mitgliedern auch den erwachsenen Gliedern ihrer Familien gestattet; auch ist den Vorstehern von Erziehungs-Anstalten, welche Mitglieder des Vereins sind, erlaubt, ihre Zöglinge von mehr als zwölf Jahren, doch kein Mal mehr als vier, in den Verein zu führen.

Mäntel, Hüte, Regenschirme und Stöcke werden im Vorzimmer abgelegt, und unter Aufsicht des Dieners gestellt. Die Kunstwerke zu berühren, ist in keiner Weise gestattet.

§ 53. Einheimische, welche nicht Mitglieder sind, können in keinem Falle, Auswärtige nur dann Zutritt haben, wenn sie von einem Mitgliede engeführt werden. Dieses ist gehalten, von ihnen ihre Namen in dem Fremdenbuche des Vereins eintragen zu lassen, und ihnen den seinigen beizusetzen.

§ 54. Der in die Gesellschaft Eingeführte wird dem Conservator oder einem im Lokal des Vereins eben gegenwärtigen Mitgliede des Ausschusses vorgestellt und empfängt eine vom Vorstande unterzeichnete Eintrittskarte, die auf vier Wochen lauten kann.

Er ist dadurch berechtiget, das Lokal während dieser Zeit gleich den übrigen Mitgliedern zu besuchen. Nach Ablauf derselben sind die Karten von dem Vereinsdiener an den Conservator zurückzugeben, und von diesem ausser Gebrauch zu setzen.

§ 55. Die zum Vereine gehörigen Künstler, besonders die in München wohnenden, übernehmen es, ihre neuern Erzeuguisse in dem Lokale des Vereins aufzustellen, und dieselben ohne besonders dringende Gründe dieser Ausstellung nicht vorzuenthalten.

Auswärtige, dem Vereine angehörige Künstler sind gehalten, ihre zur Ausstellung bestimmten Werke durch ihren Bevollmächtigten auf ihre Kosten an den Verein gelangen und durch ihn zurückfordern zu lassen, indem der Ausschuss sich weder mit Verpackung und Versendung irgend einer Art noch auch in Briefwechsel über einzelne Kunst-gegenstände einlassen kann. Auch nimmt er nur portofreie Zuschriften von seinen Mitgliedern an.

§ 56. Neue Arbeiten fremder Meister, die im Vereine eingeführt sind, und junger einheimischer, ausser Bayern zum Behufe ihrer weiteren Bildung sich aufhaltender Künstler, können ebenfalls zur Ausstellung im Vereine abgegeben werden; ältere oder nicht von Mitgliedern des Vereins verfertigte Werke aber dürfen nur dann ausgestellt werden, wenn sie von dem Schiedsgerichte als der Ausstellung besonders würdig anerkannt worden sind.

§ 57. Alle zur Ausstellung bestimmten Kunstgegenstände werden Freitag oder Sonnabend in den Stunden des Vormittags an den Conservator mit kurzer Angabe des Inhalts gegen Schein abgeliefert.

§ 58. Bei Aufstellung werden die einzelnen Gattungen von Kunstwerken gesondert, Gemälde an beweglichen Wänden aufgehängt, Kupferstiche und Lithographien aber, die ohne Glas und Rahmen eingehen, in Mappen aufgelegt.

Der Verein haftet als Depositar für die ihm zur Aufstellung übergebenen Kunstgegenstände.

Demselben bleibt jedoch der Regress gegen denjenigen vorbehalten, aus dessen Verschulden die Beschädigung eines Kunstwerkes entstanden ist.

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Wenn über den Werth des beschädigten Kunstwerkes eine Vereinigung zwischen den Betheiligten und dem Verwaltungs-Ausschusse nicht zu Stande kommt, so soll hierüber durch ein Compromiss-Gericht entschieden werden; zu diesem Behufe wird von den Betheiligten einerseits, und von dem Verwaltungs-Ausschusse andererseits ein Sachverständiger gewählt, und von diesen beiden ein dritter Sachverständiger zur Entscheidung bei Disparität beigezogen.

§ 59. Die Aufstellung jedes einzelnen Werkes dauert wenigstens acht Tage. Verlängerung dieser Zeit ist von dem Wunsche des Einsenders und von der Anzahl später eingegangener Werke abhängig.

§ 60. Die Rückgabe erfolgt gegen Ablieferung des Empfangscheines an den Conservator. Ist dieser Schein verloren gegangen, so wird der Rückempfang vom Eigenthümer oder dem Bevollmächtigten desselben bescheinigt.

Neunter Abschnitt.

Von dem Verhältnisse des Kunstvereins zu andern Vereinen.

§ 61. Der Münchner Kunstverein kann zur Beförderung der Kunst, und im Interesse der Künstler mit auswärtigen gleichartigen Vereinen in Verbindung treten.

§ 62. Die Rechte solcher auswärtigen Vereine und der ihnen angehörigen Mitglieder bestimmen sich im Allgemeinen unter Vorbehalt der Reciprocität in nachfolgender Weise:

1) Auswärtige Vereine können als Ehrenmitglieder aufgenommen werden, und sind als solche zur Zahlung der statutenmässigen Beiträge nicht verpflichtet.
2) Die Kunsterzeugnisse ihrer Mitglieder können nach Maasgade des § 55, in dem hiesigen Vereine zur Ausstellung gebracht werden.
3) Von den jährlichen Vereinsgeschenken wird diesen Vereinen 1 Exemplar zugestellt.
4) Wollen dieselben an der jährlichen Verloosung der Kunstwerke Antheil nehmen so haben sie als ordentliche Mitglieder beizutreten.
5) Ihre Mitglieder geniessen freien Eintritt in das Vereins-Lokal auf die Dauer ihres Aufenthaltes in München, insoferne dieser die Zeit eines halben Jahres *nicht* überschreitet.

Im Uebrigen sind derlei Vereine, so wie ihre Mitglieder, weder wählbar *noch* wahlfähig.

2.—Augsburg.

SATZUNGEN des Kunst-Vereins in *Augsburg*.

In Folge eines Beschlusses der General-Versammlung am 25 März 1843 wurden die Satzungen revidirt, und in nachstehender Weise abgeändert.

Der Ausschuss des Vereins.

Graf *Rappenheim*, Vorstand.

Buz, Secretair.

Erster Abschnitt.

Allgemeine Bestimmungen.

§ 1. Der Zweck des Vereins ist: "Förderung der bildenden Kunst im Allgemeinen."

§ 2. Der Verein wird, um diesen Zweck zu erreichen:

a) eine andauernde Ausstellung von Kunstwerken veranstalten;

b) aus diesen Kunstwerken eine den Mitteln der Gesellschaft gemässe Anzahl ankaufen und diese, nebst den auf andern Wegen, entweder durch Anschluss an andere Vereine oder durch Convention erworbene unter die Mitglieder vertheilen.

c) zur Vertheilung unter die Mitglieder Werke der vaterländischen oder zum Vereine gehörigen Künstler lithographiren oder in Kupfer stechen lassen;

d) in dem Vereinslokale zur Unterhaltung über Kunst, und durch Anschaffung einer Auswahl der besten, die Kunst behandelnden Schriften, zur Belehrung über Kunst und Kunstgeschichte Gelegenheit geben.

§ 3. Bei der Auswahl der käuflich zu erwerbenden Kunstwerke soll nur auf solche Rücksicht genommen werden, welche

a) von

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a) von vaterländischen und von solchen fremden Künstlern verfertiget sind, die sich entweder in Bayern aufhalten oder dem Vereine als Mitglieder angehören;

b) rücksichtlich ihres Werthes zu dem geforderten Kaufpreis in einem billigen Verhältniss stehen;

c) aus erster Hand erworben werden.

§ 4. Die Vertheilung der innerhalb eines Vereins-Jahres käuflich erworbenen Kunstwerke, so wie jene der Abdrücke, und zwar der Letzteren an sämmtliche Mitglieder, geschieht jährlich durch das Loos.

§ 5. Jedes Mitglied leistet einen Beitrag von sechs Gulden für das Vereins-Jahr.

§ 6. Die Einnahmen des Vereins dürfen nur zum Zwecke desselben nach allgemein angenommenen Grundsätzen verwendet werden, d. i. zum Ankauf der bei § 2. unter lit. b. bezeichneten Gegenstände oder auf die mit andern Vereinen eingegangenen Verbindlichkeiten.

§ 7. Die Geschäfte des Vereins besorgt in allen Fällen, welche nicht der Beschlussnahme der Gesellschaft vorbehalten sind, ein Vereins-Ausschuss.

§ 8. Dem Vereins-Ausschusse steht namentlich zu: die Beschlussnahme über den Eintritt und Austritt der einzelnen Mitglieder; die Verwaltung des Vereins-Vermögens mit der Obliegenheit zur Rechnungsablegung; alle Anordnungen und Einrichtungen zur Verwirklichung des Gesellschaftszweckes; die Aufstellung der Instruktionen für die Vereins-Beamten und Diener; die Vorkehrung dessen, was zur Erhaltung der Hausordnung dient; die Vorbereitungen zu Ergänzung und Abänderung der Vereins-Satzungen; die Versammlung der Gesellschaft; die Wahrung der Rechte des Vereins, so wie die Erfüllung seiner Obliegenheiten nach Aussen und die Entscheidung der anzukaufenden Kunstgegenstände.

§ 9. Die schriftlich zu fassenden Beschlüsse des Vereins-Ausschusses, so wie die Verwaltungs-Rechnungen, stehen jedem Mitgliede stets aus Verlangen zur Einsicht offen.

§ 10. Zur Superrevision der Jahres-Rechnung hat, unmittelbar nach der Wahl der zwölf neu eingetretenen Mitglieder des Ausschusses, dieser drei aus denselben zu bestimmen, welche unter Zuziehung des Sekretärs die Rechnung prüfen, und allenfallsige Bemerkungen nebst ihrer Namensunterschrift derselben beifügen.

§ 11. Ueber dem Vereins-Ausschusse steht die Gesellschaft in ihren grundgesetzlich versammelten Mitgliedern.

§ 12. Der unmittelbaren Beschlussnahme der Gesellschaft ist insbesondere

a) die Wahl des Vereins-Ausschusses.

b) die Abänderung bestehender und die Festsetzung neuer grundgesetzlicher Bestimmungen vorbehalten.

§ 13. Anträge auf Abänderung oder Ergänzung der grundgesetzlichen Bestimmungen können in der versammelten Gesellschaft nur auf schriftlichen Vortrag des Vereins-Ausschusses zur Berathung und Beschlussnahme gebracht werden.

§ 14. Die Gesellschaft versammelt sich, so oft es von dem Ausschusse für nöthig erachtet, oder von wenigstens 25 Mitgliedern bei dem Ausschusse darauf angetragen wird.

Sie muss am Schlusse des Vereins-Jahres zur Ablegung des Jahresberichts, dann zur Wahl des Ausschusses und zur Verloosung jährlich versammelt werden.

Jede Versammlung der Gesellschaft wird wenigstens acht Tage vorher in öffentlichen Blättern, und ausserdem mittelst besonderer Circulaire, auch den einzelnen in Augsburg wohnenden Mitgliedern angekundiget und die Tagesordnung um dieselbe Zeit im Lokale des Vereins zur Kenntniss der Gesellschafts-Mitglieder ausgesetzt.

Nur die auf der Tagesordnung bezeichneten Gegenstände können in einer Plenar-Versammlung zur Berathung und Beschlussnahme gebracht werden.

Die Beschlüsse der Gesellschaft werden von sämmtlichen anwesenden Mitgliedern des Ausschusses unterzeichnet und bekannt gemacht.

§ 15. Zur Aufnahme der Wünsche und Anträge der Mitglieder in Vereins-Angelegenheiten ist im Vereins-Locale ein Buch aufgelegt.

Auch soll ein beschreibendes Verzeichniss aller zur Ausstellung kommenden Kunstwerke mit Angabe der Künstler, welche sie verfertiget haben, angelegt, ununterbrochen fortgeführt und zur Einsicht im Vereins-Lokale bereit gehalten werden.

§ 16. Wer nicht Mitglied des Vereins ist, hat den Zutritt in dem Vereinslokale nur dann, wenn er von einem Mitgliede eingeführt wird.

Dieses ist gehalten, den Namen und Charakter des Eingeführten in ein für diesen Zweck aufliegendes Buch eintragen zu lassen und seinen Namen beizufügen.

Dahier Wohnende können auf die vorbezeichnete Weise nur einmal für immer eingeführt werden.

Das Verzeichniss der Mitglieder ist im Lokale auszuhängen.

§ 17. Für die zur Ausstellung gelangenden Kunstwerke von vaterländischen oder von solchen fremden Künstlern, die sich entweder in Bayern aufhalten oder dem Vereine als Mitglieder angehören, trägt der Verein die Kosten der Zu- und Rücksendung.

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Appendix (P.)
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Bavaria.

Auswärtige, in Bayern sich nicht aufhaltende Künstler, welche nicht Mitglieder des Vereins sind, haben ihre zur Ausstellung bestimmten Werke, auf ihre Kosten an den Verein gelangen zu lassen, welcher in diesem Falle nur die Kosten der Rücksendung übernimmt.

Zuschriften der Mitglieder an den Verein sind portofrei zu machen.

§ 18. Das Vereins-Jahr läuft mit dem Kalender-Jahre.

Zweiter Abschnitt.

Besondere Bestimmungen.

I.—Von den Mitgliedern des Vereins.

§ 19. Jeder Freund der Kunst, jeder aus ausübende Künstler kann als Mitglied dem Vereine beitreten.

Nicht das Geschlecht, noch dass der Beitretende ein Ausländer ist, steht der Aufnahme in den Verein entgegen.

§ 20. Wer beitreten will, muss sich durch ein Mitglied der Gesellschaft bei dem Vereins-Ausschusse zur Aufnahme melden lassen.

§ 21. Dasjenige Mitglied, welches den Vorschlag eines neuen Mitgliedes übernimmt, wird dabei in Erwägung ziehen, dass der Vorgeschlagene den Forderungen einer gebildeten Gesellschaft entspreche.

§ 22. Der Vorgeschlagene und der Vorschlagende werden vor der Entscheidung über die Aufnahme zur Kenntniss der Gesellschaft gebracht.

§ 23. Die Aufnahme, über welche dem Vereins-Ausschusse die Entscheidung zusteht, ist der Gesellschaft bekannt zu geben.

§ 24. Jedes Mitglied verpflichtet sich der Gesellschaft zur Leistung des satzungsmässigen Jahresbeitrages und zur Beachtung der Gesellschaftsordnungen.

Ausserdem übernehmen es die Künstler, welche zum Vereine gehören, ihre neueren Erzeugnisse ohne besonders dringende Gründe der Ausstellung im Lokale des Vereins nicht vorzuenthalten, so wie die Berufung in den Kunst-Ausschuss mit der Obliegenheit das Schiedsgericht zu konstituiren, anzunehmen.

§ 25. Die Erhebung der Beiträge geschieht im voraus und zwar von Mitgliedern, welche nicht in Augsburg wohnen, für das Vereinsjahr jedesmal in dem vollen Jahres-Betrage; von den in Augsburg wohnenden Mitgliedern ganz-, halb- oder vierteljährig, nach eigener Wahl.

Personen, welche in der zweiten Hälfte des Jahres dem Vereine als Mitglieder beitreten, steht es frei, den ganzen oder halben Jahresbeitrag zu entrichten. Im letztern Falle nehmen dieselben jedoch für das laufende Jahr keinen Antheil an der Verloosung, und erhalten auch kein Vereinsblatt.

Mitglieder, welche nicht in Augsburg für beständig sich aufhalten, haben gleichzeitig mit der Anmeldung zur Aufnahme in den Verein einen Einwohner der Stadt Augsburg als denjenigen Bevollmächtigten zu bezeichnen, von welchem ihr Beitrag erhoben und an welchen für sie von Seite des Vereins jede Mittheilung gerichtet wird.

§ 26. Den zutritt in das zu Kunstausstellungen bestimmte Vereinslokale hat jedes Mitglied nicht nur für sich, sondern auch für alle nicht selbstständigen Mitglieder seiner Familie.

§ 27. Den Austritt aus dem Verein steht zu allen Zeiten frei. Derselbe muss dem Ausschusse schriftlich angezeigt werden, und der Austretende bleibt für dasjenige Vereinshalbjahr, in welchem er seinen Austritt erklärt, noch beitragspflichtig.

Die Anzeige des Austrittes kann an keine Bedingung geknüpft werden. Wer mit der Entrichtung des ganzen Jahresbeitrags am Schlusse des Vereins-Jahresnoch im Rückstande sich befindet, wird als ausgetreten betrachtet, dem Vereine aber wird das Recht der Nachforderung vorbehalten.

Rückzahlungen finden nicht statt.

Der Austretende leistet Verzicht auf alle Rechte eines Vereins-Mitgliedes.

Bei Todesfällen sind die Erben zur Nachzahlung nicht verbunden.

Jede Austritts-Erklärung muss schriftlich bestätigt und vom Vereins-Kassier contrasignirt werden.

II.—Von dem Vereins-Ausschusse.

§ 28. Der Vereins-Ausschuss besteht aus vier und zwanzig in Augsburg wohnenden Mitgliedern, welche sich jährlich zur Hälfte erneuern.

§ 29. Der Verein wählt den Ausschuss in einer Versammlung seiner Mitgleider.

Diejenigen, welche die meisten Stimmen erhalten, treten in den Ausschuss, die Uebrigen in

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in der Stimmenzahl nachstehenden bilden den Ersatz für jene, welche die Wahl ablehnen oder im Laufe des Jahres abtreten.

Unter den mit dem Schlusse des Vereinsjahres Behufs der satzungsgemässen Erneuerung austretenden Mitgliedern des Ausschusses können für das Jahr ihres Austritts der Vorstand, der Sekretär, der Kassier und der Konservator in dieser Eigenschaft wiedergewählt werden.

Die Wahlzettel sind zu unterzeichnen, die nicht unterzeichneten werden für nichtig erachtet; es sind indessen bei der Ablesung der Wahlzettel die unterzeichneten Wähler nicht abzulesen, dagegen müssen die Wahlzettel verschlossen aufbewahrt werden.

§ 30. Der Ausschuss wählt jährlich:

a) einen Vorstand,

b) einen Sekretär,

c) einen Kassier, und

d) einen Conservator, und ist hiebei nicht auf seine Mitglieder beschränkt, sondern jedes Vereins-Mitglied ist zu diesen Ehrenämtern nach § 29 wählbar.

Das Ergebniss dieser Wahl wird der Gesellschaft bekannt gemacht.

Zugleich bestimmt der Ausschuss die Stellvertretung dieser vier genannten Aemter. Wenn eine Stellvertretung des Vorstandes nicht blos vorübergehend Statt findet, ist solche zur Kenntniss der Gesellschaft zu bringen.

§ 31. Der ausschuss versammelt sich, so oft es der Vorstand für nöthig erachtet, und wenn die Aufnahme neuer Mitglieder in Antrag gekommen ist, wenigstens jeden Monat einmal.

Gültige beschlüsse in Folge von Berathungen können nur in Anwesenheit von wenigstens sieben Mitgliedern gefasst werden.

In allen Fällen entscheidet die Stimmen-Mehrheit, die Stimme des Vorstandes nur bei eintretender Stimmen-Gleichheit.

§ 32. Für Revision des Kassawesens, für die Aufstellung der Kunstgegenstände, für das Inventar und für die Redaktion, werden im Ausschusse besondere Commissionen gebildet.

§ 33. Jedes Mitglied der Gesellschaft ist berechtiget, Anträge an den Ausschuss zu stellen.

Solche Anträge können unmittelbar schriftlich eingegeben oder in das aufliegende Buch der Wünsche und Anträge eingetragen werden.

Der Ausschuss ist verpflichtet, jeden Antrag eines Gesellschafts-Mitgliedes mit einem Beschlusse zu erledigen, wenn derselbe von wenigstens fünf, und wenn der Antrag auf Abänderung oder Ergänzung der Satzungen gerichtet ist, von Mindestens fünf und zwanzig anderen Mitgliedern der Gesellschaft unterstützt wird.

Die Eröffnung solcher Beschlüsse des Ausschusses geschieht durch den Eintrag in das Sitzungs-Protokoll des Ausschusses.

III.—Von den zu erwerbenden Gegenständen.

§ 34. Zum Zwecke der Begutachtung über die von die Gesellschaft käuflich zu erwerbenden Kunstwerke bestimmt der Vereins-Ausschuss für jeden gegebenen Fall drei Kunstfreunde und zwei Künstler aus seiner Mitte, welche das Schiedsgericht konstituiren werden.

Der Vereins-Ausschuss kann nur solche Kunstwerke für den Verein ankaufen, für deren Erwerb ein Gutachten dieses Schiedsgerichts vorliegt.

§ 35. Der Vereins-Ausschuss sorgt dafür, dass nach dem Abzuge der für den Verein erforderlichen Exemplare die Kupferplatte oder der Stein, in Gegenwart einer Kommission aus seiner Mitte, abgeschliffen wird.

Wenn der Verein selbst ein Vereinsblatt auszugeben gesonnen ist, so hat sich der Vereins-Ausschuss in Zeiten zu vereinigen, mit dem Kupferstecher oder Lithographen die Vollendung der Arbeit so zu bedingen, dass bis zur Zeit der Vertheilung die Arbeit ganz fertig und mit dem Stempel versehen in Bereitschaft sei.

Dritter Abschnitt.

Schluss-Bestimmung.

§ 36. Sollte der Verein in den Fall kommen, sich auflösen zu müssen, so bleibt der letzten allgemeinen Versammlung der Mitglieder vorbehalten, über das reine Vermögen desselben zu verfügen; jedoch mit der Beschränkung, dass dieses nur zum Besten einer zu Augsburg bestehenden öffentlichen Kunstanstalt geschehe.

Bildet sich in der Folge wieder ein Kunstverein in Augsburg, so geht jenes Vermögen von dieser Kunstanstalt auf den neuen Verein zwar wieder über, bleibt jedoch unveräusserlich und fällt bei dessen einstiger Auflösung wieder an die erstere zurück.

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3.—Regensburg.

STATUTEN des Kunstvereins in *Regensburg*.

I. *Von dem Kunstvereine im Allgemeinen.*

§ 1. Der Kunstverein in Regensburg ist eine Gesellschaft von Künstlern und Kunstfreunden, welche zum Zweck hat, Kenntniss und Liebe der Kunst unter ihre Mitglieder zu verbreiten und durch ihre Mittel förderlich auf den Betrieb derselben einzuwirken.

§ 2. Zu diesem Zwecke wird:

a) eine permanente Ausstellung sowohl neuerer als auch älterer Kunstwerke veranstaltet, welche monatlich während 8 Tagen für die Mitglieder geöffnet ist, und ausserdem jährlich einmal eine grössere Kunstausstellung gehalten;

b) eine Anzahl von Werken lebender Künstler jährlich angekauft und durch das Loos unter die Mitglieder vertheilt;

c) in dem Vereinslokale zu artistischer Unterhaltung Gelegenheit gegeben und zur Belehrung über Kunst und Kunstgeschichte eine Auswahl der besten, die neuere Kunst betreffenden Journale und Schriften aufgelegt.

d) In so ferne es die Kräfte des Vereins erlauben, und es von der Generalversammlung als den Verhältnissen des Vereins angemessen erkannt wird, soll jährlich ein Vereinsgeschenk gefertigt und an jedes Mitglied ein Exemplar ausgetheilt werden.

§ 3. Zur Verwaltung seiner Geschäfte wählt der Verein durch Stimmenmehrheit einen Ausschuss von 6 ordentlichen Mitgliedern, und ausserdem 3 ausserordentliche Ausschussmitglieder oder Schiedsrichter und zwar in besondern Scrutinien.

Denjenigen, welche durch die Wahl in beide Stellen zugleich berufen sind, steht es frei zu bestimmen, in welche von beiden sie eintreten wollen.

Statt derjenigen, welche im Laufe des Jahres ausscheiden, treten als Ersatzmänner die ein, welche nach ihnen die meisten Stimmen erhalten haben.

§ 4. Der Ausschuss wird jährlich erneuert. Die austretenden ordentlichen Ausschussmitglieder haben das Recht die wiederholte Wahl für das nächste Jahr ohne Anführung weiterer Gründe abzulehnen.

II. *Von den Mitgliedern des Vereines.*

§ 5. Als Mitglied kann jeder Künstler und Kunstfreund aufgenommen werden, und sind von der Theilnahme auch Damen nicht ausgeschlossen. Der Vorschlag zur Aufnahme geschieht durch ein Vereinsmitglied, welches mittelst schriftlicher Anzeige an den Ausschuss oder durch Eintragung des Namens des die Aufnahme Nachsuchenden in die im Vereinslokale aufliegende Liste der Gesellschaft Gewähr leistet, dass der Vorgeschlagene den Beitritt wirklich sucht, und durch seine Verhältnisse und persönliche Eigenschaften den Forderungen einer gebildeten Gesellschaft entspricht.

§ 6. Ueber die Aufnahme entscheidet der Ausschuss durch Stimmenmehrheit. Den durch den Ausschuss Zurückgewiesenen steht es aber frei an eine Generalversammlung zu appelliren. Die Aufnahme wird dem neuen Mitgliede durch ein Schreiben des Sekretärs unter Beilegung eines Exemplars der Satzungen—dann der Gesellschaft durch Einreihen des Namens in die Liste der Mitglieder bekannt gemacht.

Diese Listen bleiben fortwährend in dem Lokale des Vereins ausgestellt.

§ 7. Sobald dem Aufgenommenen seine Aufnahme durch den Sekretär der Gesellschaft angezeigt ist, tritt er in die ihm als Mitglied zustehenden Berechtigungen ein. Dies neu eintretende Mitglied kann an der Vertheilung der Vereinsgeschenke und an der Verloosung von Kunstwerken nur dann Theil nehmen, wenn es einen vollen Jahresbeitrag bezahlt hat. Es steht desfalls jedem frei, die zur Erlangung dieser Befugnisse erforderliche Nachzahlung zu leisten.

§ 8. Ein jedes Mitglied verpflichtet sich der Gesellschaft zu einem Jahresbeitrag von 4 fl. welcher in halbjährigen Terminen zu Anfang May und Anfang November jeden Jahres im Voraus bezahlt wird.

Uebrigens bleibt es jedem Mitgliede unbenommen, seinen Beitrag für das ganze Jahr voraus zu bezahlen.

Wer als Mitglied während des Semesters eintritt, hat für das ganze Semester seinen Beitrag zu leisten. Ausser Regensburg wohnende Mitglieder haben gleich bei ihrer Aufnahme einen Stellvertreter, von welchem die Beiträge erhoben werden, zu benennen.

§ 9. Der

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§ 9. Der Austritt aus dem Vereine ist dem Ausschusse während der ersten vier Monate eines Semesters schriftlich anzuzeigen, sonst bleibt der später Aufkündende noch für das nachfolgende Semester zahlungspflichtig. Bei Versetzung Angestellter erlischt die weitere Zahlungsverbindlichkeit nach geschehener Austrittsanzeige an den Ausschuss. Bei Todesfällen sind die Erben zur Nachzahlung nicht verbunden. Rückzahlungen aus der Vereinskasse finden in keinem Falle statt.

§ 10. Jedes Mitglied, welches mit seinem halbjährigen Beitrage ein Semester nach einmaliger schriftlicher Anmahnung des Ausschusses im Rückstand bleibt, wird als ausgetreten angesehen, und zu den Ausstellungen des nachfolgenden Semesters nicht mehr zugelassen, dasselbe bleibt jedoch der Gesellschaft zur Zahlung des nachfolgenden Semestralbeitrags verbunden.

III. *Von dem Vereinsausschusse.*

§ 11. Die Mitglieder des Ausschusses haben in ihrer ersten Sitzung aus ihrer Mitte

1) einen Vorstand,
2) einen Vertreter desselben,
3) einen Sekretär,
4) einen Kassier und
5) zwei Konservatoren zu wählen.

§ 12. Der Vorstand beruft die Sitzungen des Ausschusses leitet die Berathungen und entscheidet bei Stimmengleichheit. Er eröffnet den Einlauf, unterzeichnet die Ausfertigungen, so wie die Anweisungen an die Kasse. Eben so führt er in der Generalversammlung den Vorsitz und erscheint im Allgemeinen als Vertreter der Gesellschaft in ihrem Verkehr mit Einzelnen, mit den kgl. Behörden und mit dem Publikum.

§ 13. Der Sekretär führt in den Sitzungen des Ausschusses das Protokoll, besorgt die Ausfertigungen und die auswärtige Korrespondenz.

§ 14. Der Konservator führt über die Ordnung im Lokal und die Dienerschaft die Aufsicht, empfängt die zur Ausstellung oder Vorlage kommenden Kunstwerke, führt über sie das Register, besorgt die Ausstellung derselben, liefert die zurückbegehrten oder verloosten Kunstwerke ab, und sorgt dafür, dass das Eigenthum des Vereins in möglichst gutem Zustande, das Lokal aber rein erhalten werde.
Bei diesem Geschäfte haben ihnen die übrigen Ausschussmitglieder auszubelfen und dieselben im Verhinderungsfalle zu vertreten.—Im Verhinderungsfalle des Vorstandes oder dessen Vertreters versteht das älteste, im Verhinderungsfalle des Sekretärs das jüngste Ausschussmitglied deren Geschäfte.

§ 15. Der Kassier betreibt die Einzahlung der Beiträge durch den Vereinsdiener, und sorgt, dass derselbe nicht mehrere Tage namhafte Summen in Händen behalte; er leistet alle Zahlungen gegen Anweisungen des Vorstandes und Sekretärs, führt über die Einnahmen und Ausgaben des Vereins vollständige Rechnung und entwirft nach Schluss der Jahresrechnung den Bericht darüber an die Generalversammlung, so wie den Voranschlag für das nächste Jahr.

§ 16. Der Ausschuss untersucht jedes halbe Jahr die von dem Kassier geführte Rechnung sammt Belegen. Der Ausschuss bringt bei der jährlichen Generalversammlung die Rechnung des Vorjahres nebst dem Inventar zur Kenntniss der Mitgleider. Ueberdies hat jedes Mitglied das Recht, die Jahresrechnung einzusehen, die während der der Generalversammlung nachfolgenden Kunstausstellung offen liegen wird.

§ 17. Der ordentliche Ausschuss entscheidet über alle, die Verwaltung der Vereinsgeschäfte betreffenden Fragen, hält deshalb monatlich wenigstens einmal eine Sitzung, bei welcher zur Fassung gültiger Beschlüsse wenigstens 2/3 der Ausschussmitglieder zugegen sein müssen.

§ 18. Zur Beschlussfassung über die Wahl und über die Preise der zur Verloosung anzukaufenden Kunstwerke und des für die Vereinsmitglieder zu bestimmenden Geschenkes, sind die ausserordentlichen Ausschussmitglieder beizuziehen, welche, in dieser Beziehung gemeinschaftlich mit den ordentlichen Ausschussmitgliedern das Schiedsgericht bilden.

IV. *Von der Verloosung und Vertheilung der Kunstwerke unter die Mitglieder.*

§ 19. Die Verloosung der angekauften Kunstwerke geschieht jedesmal an 12 Mai, als an dem Stiftungstage des Vereins. In Gegenwart der sich hiezu im Vereinslokale einfindenden Mitglieder werden die Namen der zur Mitloosung Berechtigten öffentlich abgelesen, und in ein Glücksrad eingelegt, und sodann die Ziehung in der Art vorgenommen, dass die zunächst gezogenen Namen die nummerirten Gewinnste erhalten.

§ 20. Jedes Vereinsmitglied hat vermöge seines ordentlichen Beitrags das Recht, bei dieser Verloosung einmal mitzuziehen, kann sich aber eine grössere Wahrscheinlichkeit des Gewinnes durch weitere ausserordentliche Einlagen erwerben. So vielmal nämlich

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ein Vereinsmitglied eine weitere Einlage von 2 fl. macht, resp. eine Aktie von 2 fl. kauft, so oft erhält er das Recht, bei der Verloosung der angekauften Gemälde weiter mitziehen zu dürfen.

Zur Abnahme solcher Aktien à 2 fl. wird während der jährlichen grösseren Kunstausstellung eine Subscriptionsliste aufgelegt. Die durch diese Aktienbetheiligung eingehende Summe wird neben der etatmässigen Summe der Vereinskasse ausschliessend zum Ankauf von Gemälden zur Verloosung verwendet. Mitglieder, welche einen vollen Jahresbeitrag nicht bezahlt haben, loosen bloss als Aktionaire.

§ 21. Die Vertheilung des Vereinsgeschenkes findet zur selben Zeit statt. Die nicht verwendeten Exemplare können einzeln zu Geschenken verwendet oder zum Bessten der Vereinskasse an später eintretende Mitglieder um einen vom Ausschuss festzusetzenden Preis abgegeben werden. Zum öffentlichen Verkauf dürfen sie nicht gebracht werden, es sei denn, dass die Generalversammlung dieses beschlösse, und wird der Ausschuss zur Verhütung der Anfertigung weiterer Exemplare die nöthigen Vorkehrungen treffen.

V. *Von der Generalversammlung.*

§ 22. Am 12 Mai jeden Jahres wird die ordentliche Generalversammlung gehalten. Ausserordentliche Generalversammlungen kann der Ausschuss veranstalten, so oft er es den Umständen angemessen erachtet.

Der Zweck der ordentlichen Generalversammlung ist:

1) den Bericht des Ausschusses über die Geschäfte des Vereins zu hören,
2) über die Verwendung der Einkünfte des Vereins (Etat) und über die Verwaltung der Vereinsangelegenheiten dem Ausschuss Normative zu geben,
3) über Aenderung der Statuten Beschluss zu fassen,
4) den neuen Ausschuss zu wählen,
5) die Verloosung der angekauften Kunstwerke vorzunehmen.

Ausserordentliche Generalversammlungen werden wenigstens 8 Tage zuvor in öffentlichen Blättern und ausserdem mittelst besonderer Bekanntmachung im Vereinslokale angekündigt.

VI. *Einnahmen des Vereins und deren Verwendung.*

§ 23. Die gewöhnlichen Einnahmen bilden sich aus den Jahresbeiträgen der Mitglieder zu 4 fl., die ausserordentlichen aus den Zinsen des Reservefonds und aus dem Erlöse der verkauften Exemplare des Vereinsgeschenks.

§ 24. Die Ausgaben der Gesellschaft umfassen folgende Rubriken:

1) Unterhaltung und Reinigung des Vereinslokals,
2) Anschaffung und Erhaltung des Mobiliars,
3) Bedienung,
4) Beheitzung und Beleuchtung,
5) Schreibmaterialien, Copialien, Schriftsdrucke und sonstige Regieausgaben.
6) Bestreitung der Transportkosten der von auswärtigen Künstlern eingesendeten Kunstgegenstände.
7) Ankauf artistischer Journale und Schriften,
8) Kosten der Vereinsgeschenke,
9) Ankauf von Kunstgegenständen zur Verloosung,
10) Bildung eines Reservefonds, zu unvorhergesehenen Ausgaben sowohl, als überhaupt zur Sicherung der beabsichtigten Zwecke.

§ 25. Im Bezug auf die unter den ersten 7 Nummern bezeichneten Ausgaben wird mit möglichster Sparsamkeit verfahren, die übrige Summe hauptsächlich aber zum Erwerb von Kunstgegenständen verwendet.

VII. *Von der Hausordnung.*

§ 26. Zum Behuf der Dienstesgeschäfte und der Hausordnung wird vom Verwaltungsausschuss ein Diener aufgenommen, welcher im Lokal des Vereins während der Ausstellungen immer gegenwärtig sein muss. Das Lokal des Vereins ist vom 1 bis 2. Sonntag jeden Monats in den Stunden von 11 Uhr Vor- bis 3 Uhr Nachmittags geöffnet.

§ 27. Der Besuch desselben ist ausser den Mitgliedern auch den erwachsenen Gliedern ihrer Familie gestattet; auch ist den Vorstehern von Erziehungs- und Schulanstalten, welche Mitglieder des Vereins sind, erlaubt, ihre Zöglinge, doch kein Mal mehr als 4 in den Verein zu führen. Kinder unter 12 Jahren dürfen niemals mitgenommen werden.

Regenschirme und Stöcke werden im Vorzimmer abgelegt. Die Kunstwerke zu berühren und Hunde mitzunehmen ist in keiner Weise gestattet.

§ 28. Einheimische

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§ 28. Einheimische, welche nicht Mitglieder sind, können in keinem Falle, Auswärtige nur dann Zutritt haben, wenn sie von einem Mitgliede eingeführt werden. Dieses ist gehalten, von ihnen ihre Namen in das Fremdenbuch des Vereins eintragen zu lassen, und ihnen den seinigen beizusetzen, sowie einem im Lokal allenfalls anwesenden Ausschussmitgliede den Eingeführten vorzustellen. Fremde, welche sich längere Zeit hier aufhalten und eine zweite Ausstellung zu besuchen wünschen haben hiezu eine schriftliche Genehmigung des Vorstandes zu erholen.

§ 29. Alle zur Ausstellung bestimmten Kunstgegenstände werden am Freitag oder Samstag vorher in den Stunden des Vormittags an den Conservator mit kurzer Angabe des Gegenstandes gegen Schein abgeliefert, und falls sie verkauft werden wollen, ist der Werth anzugeben.

§ 30. Der Verein haftet als Depositor für die ihm zur Ausstellung übergebenen Kunstgegenstände.

Demselben bleibt jedoch der Regress gegen denjenigen vorbehalten, aus dessen Verschulden die Beschädigung eines Kunstwerkes entstanden ist.

Wenn über den Werth des beschädigten Kunstwerkes zwischen den Betheiligten und dem Verwaltungsausschusse eine Vereinigung nicht zu Stande kommt, so soll hierüber durch ein Kompromiss-Gericht entschieden werden; zu diesem Behufe wird von dem Betheiligten einerseits, und von dem Verwaltungsausschusse andererseits ein Sachverständiger gewählt, und von diesen beiden ein dritter Sachverständiger zur Entscheidung bei Disparität beigezogen.

§ 31. Die Rückgabe erfolgt gegen Ablieferung des Empfangscheines an den Conservator.

VIII. *Von den Verhältnissen des Kunstvereins zu auswärtigen Vereinen.*

§ 32. Der Regensburger Kunstverein kann mit auswärtigen Kunstvereinen in Verbindung treten.

Die Rechte solcher auswärtigen Vereine und der ihnen angehörigen Mitglieder reguliren sich unter Vorbehalt der Reciprozität in nachfolgender Weise:

1) Auswärtige Vereine können sowohl als ordentliche als auch als Ehrenmitglieder aufgenommen werden. Als letztere sind sie zur Zahlung der statutenmässigen Beiträge nicht verpflichtet;
2) Von den Vereinsgeschenken wird diesen Vereinen ein Exemplar zugestellt.
3) Durchreisende Mitglieder geniessen mit Vorbehalt der Reciprozität freien Eintritt in das Vereinslokal auf die Dauer ihres Aufenthalts in Regensburg, insofern dieser die Zeit eines viertel Jahres nicht überschreitet.

IX. *Auflösung des Vereins.*

Sollte der Verein in den Fall kommen, sich auflösen zu müssen, so bleibt der letzten Generalversammlung vorbehalten, über das Vermögen desselben zu verfügen; jedoch mit der Beschränkung, dass dieses nicht zum Vortheil der alsdann zum Vereine gehörigen Mitglieder, sondern nur für Zwecke der Kunst geschehen dürfe.

4.—Nürnberg.

STATUTEN des Albrecht-Dürer-Vereins in *Nürnberg*.—1840.

Allerhöchster Protector des Vereins Seine Majestät der König Ludwig I.

Titel I.—*Zweck.*

§ 1. Der Albrecht-Dürer-Verein* bezweckt die Belebung und Beförderung der Kunst auf alle im zu Gebot stehende Weise, insbesondere aber:

a) durch den Ankauf von Kunsterzeugnissen zunächst und aus erster Hand von Künstlern, welche Mitglieder des Vereins sind, und jährliche Verloosung derselben unter die Mitglieder;

b) durch

*) Derselbe verdankt seine Entstehung zwei ältern Vereinen: dem Verein von Kunstlern und Kunstfreunden, vom Jahr 1792, und dem Albrecht-Dürer-Verein vom Jahr 1817, welche sich am 18 April 1830 miteinander vereinigten und von da an den Titel: Nürnberger Kunst-Verein führten, bis in der Plenar-Versammlung vom 16 Dezember 1837 wieder die Benennung: Albrecht-Dürer-Verein angenommen wurde.

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b) durch jährliche Vertheilung eines von einem Künstler des Vereins zu fertigenden Gedächtnissblattes an die Mitglieder;

c) durch eine grössere periodische öffentliche Ausstellung;

d) durch eine permanente Ausstellung von Werken der hiesigen und fremden Künstler im Albrecht-Dürer-Hause;

e) durch Anschaffung von Kunstwerken und in das Kunstfach einschlagenden Schriften zur Benützung der Mitgleider;

f) durch Preisaufgaben;

g) durch gesellschaftliche Zusammenkünfte der Künstler und Kunstfreunde.

Titel II.—*Aufnahme, Rechte und Pflichten der Mitglieder.*

§ 2. Die Mitglieder theilen sich in ordentliche und Ehrenmitglieder.
Aufnahmsfähig zu ordentlichen sind nicht allein alle selbstständigen Männer von unbescholtenem Rufe, sowohl Künstler als Kunstfreunde, sondern auch Damen; aufnahmsfähig zu Ehrenmitgliedern aber Diejenigen, welche das Directorium in Verbindung mit dem allgemeinen Ausschuss dazu würdig erachtet. Die Ehrenmitglieder erhalten, wie die ordentlichen Mitglieder, ein Gedächtnissblatt, ein Diplom, ein Exemplar der Statuten, ein Mitgleider-Verzeichniss und einen Jahresbericht.

§ 3. Die Aufnahme der Ehrenmitglieder, sowie der auswärtigen ordentlichen Mitglieder wird von dem Directorium und Ausschuss beschlossen und der Versammlung blos angezeigt. Die hiesigen, d. i. in Nürnberg und dessen Burgfrieden wohnenden zur Aufnahme als ordentliche Mitglieder Vorgeschlagenen aber sind der Ballotage unterworfen, welche, nachdem zuvor deren Name, versehen mit der Unterschrift des Vorschlagenden und dem Datum der Anmeldung, wenigstens 8 Tage lang im vereinslocale angeschlagen war, immer an jedem ersten Sonnabend in Monate in den gewöhnlichen Zusammenkünften vorgenommen wird, und wozu die Mitglieder des Directoriums und Ausschusses zu erscheinen haben. Dabei ist Stimmenmehrheit entscheidend. Ein Vereinsdiplom beurkundet die Aufnahme.

§ 4. Der Aufgenommene verpflichtet sich stillschweigend zur Beobachtung der Statuten, Aufrechthaltung der gesellschaftlichen Ordnung und Beförderung der Vereinsinteressen, sowie auch zu einem jährlichen Beitrag von 6 Gulden, welcher vierteljährig *prænumerando* mit 1 Gulden 30 Kreuzer zu entrichten ist, und wobei das Quartal, in welchem derselbe eingetreten ist, für ein volles gerechnet wird.
Ehrenmitglieder erlangen durch freiwillige Verpflichtung zu diesem Beitrag ebenfalls die Rechte eines ordentlichen Mitglieds.

§ 5. Dafür erhält jedes ordentliche Mitglied.

a) das in § 1, lit. b. erwähnte jährliche Gedächtnissblatt, einen Jahresbericht, ein Mitglieder-Verzeichniss und ein Exemplar der Statuten,

b) das Recht zur Stellung von Anträgen beim Vorstand, Ausschuss und in den Versammlungen,

c) Antheil an der jährlichen Verloosung und am Vereins-Vermögen, freien Zutritt zu des Vereins Sammlungen und Bibliothek, zur permanenten Kunstausstellung für sich und seine Familie, sowie auch zur periodischen Kunstausstellung für seine Person,

d) endlich bei Todesfall in loco auf Verlangen eine Freistätte im Künstler-Grab.

§ 6. Wer mit zwei Quartalsbeiträgen im Rückstande bleibt, verliert seinen Anspruch auf das Gedächtnissblatt, bekommt indess von dem Directorium mittelst schriftlicher Aufforderung, unter Hinweisung auf gegenwärtigen §, noch einen Termin von 6 Wochen; nach fruchtlosem Ablauf desselben hört er auf Mitglied zu seyn, bleibt aber für die schuldigen zwei Quartale noch verbindlich.

§ 7. Auswärtige Mitglieder haben ihre Beiträge entweder durch einen hier aufzustellenden Insinuations-Mandatar oder an den ihnen zunächst liegenden General-Bevollmächtigten zu leisten.

§ 8. Der Austritt aus dem Verein ist einem Mitglied zu keiner Zeit benommen, wenn nicht besondere Verträge vorliegen, doch hat es solchen dem Directorium ein Vierteljahr vorher schriftlich anzuzeigen, verliert dann alle erwähnten Rechte und Ansprüche, bleibt für das laufende Quartal beitragspflichtig, und muss sich für den Wiedereintritt, nach Maassgabe des § 3, wenn es ein hiesiges Mitglied ist, nochmals der Ballotage unterziehen.

§ 9. Mitglieder, die ganz von hier wegziehen, werden—so lange si sich nicht schriftlich vom Verein abgefordert haben, fortwährend als solche, und mithin auch als zahlungspflichtig betrachtet, und haben demnach die Vorschrift des § 7, zu beobachten.

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Titel III.—*Generalbevollmächtigte.*

10. Der Verein sucht in den grössern und grössten Städten des In- und Auslandes Männer zu gewinnen, welche theils durch bürgerliche Stellung, theils durch erkannte Kunstliebe seine Interessen im weitern Kreise erregen und fördern helfen. Diese ernennt er zu seinen Generalbevollmächtigten. Sie vertreten in ihrer Stadt und Umgegend die Verwaltung des Vereins, zeigen die Neusichmeldenden dem Directorium an, besorgen die Einkassirung der Beiträge, die Vertheilung der Diplome, sowie der jährlichen Gedächtnissblätter und der Gewinnste, und bleiben in ununterbrochener Verbindung mit dem Directorium.

Der Generalbevollmächtigte tritt in die Rechte eines ordentlichen Mitgliedes und wird, im Falle er verhindert wäre, ferner für den Verein zu wirken, demselben einen gleichbefähigten Nachfolger vorschlagen.

Titel IV.—*Leitung und Verwaltung.*

§ 11. Die Leitung und Verwaltung des Vereins geschieht:

1) durch ein Directorium, bestehend aus

a) einem ersten Director, welcher die Versammlungen und aussergewöhnlichen Sitzungen des Ausschusses beruft, den Vorsitz führt, für die Aufrechthaltung der gesellschaftlichen Ordnung in den Versammlungen, unter Hinweisung auf den § 4, sorgt, die besonderen Anträge zur Debatte bringt, die Einläufe eröffnet, alle schriftlichen Erlasse und Kassenanweisungen anordnet und unterzeichnet, bei Stimmengleichheit durch sein Votum entscheidet, die Beschlüsse zum Vollzuge bringt, für die statutenmässige resp. den Vereins- und Ausschuss-Beschlüssen gemässe Verwendung der Einnahmen und für die Einhaltung des Etats mit dem Kassier verantwortlich ist, die pünktliche Ablieferung und Vertheilung der Gedächtnissblätter kontrollirt, und in allen Beziehungen als Repräsentant der Gesellschaft erscheint,

b) einem zweiten Director, welcher den ersten in seinen Funktionen unterstütz, und in Verhinderungsfällen, unter gleichen Befugnissen und gleicher Verantwortlichkeit vertritt—Sollten beide Directoren längere Zeit verhindert seyn, ihre Funktionen zu verrichten, so hat der Ausschuss einen Vertreter aus seiner Mitte für die Dauer der eingetretenen Verhinderung zu wählen, bei welchem alle obenerwähnten Bestimmungen Anwendung finden,—

c) einem ersten Sekretär, welcher in den verschiedenen Sitzungen und Versammlungen das Protokoll führt, in solchem die Beschlüsse genau und bestimmt, wie sie durch Stimmenmehrheit oder Einhelligkeit gefasst wurden einträgt, Auszüge daraus fertigt, Umlaufschreiben und sonstige Erlasse entwirft und die Correspondenz besorgt,

d) einem zweiten Sekretär, welcher den ersten zu unterstützen und in Verhinderungsfällen zu vertreten hat,

e) einem Kassier, welcher die sammtlichen Einnahmen und Ausgaben unter Einlieferung der Belege besorgt, und in das Kassabuch einträgt, den Etat genau einzuhalten hat, die etwaigen Restanten bei einem Rückstande von zwei Quartalen dem Directorium anzeigt, für den Kassenbestand verantwortlich ist, vierteljährige Rechnung ablegt, diese zur Revision des Ausschusses einreicht, und ultimo April—als am Schluss des Vereinsjahres—die Schlussrechnung nebst Belegen und Kassenbestand, ingleichen eine, auf den Grund des letzten Verzeichnisses der ordentlichen Mitglieder gefertigte Berechnung der Beiträge zur Ersehung der etatsmässigen Solleinnahme übergibt;

2) durch einen Ausschuss, bestehend aus 14 Mitgliedern, mit welchem das Directorium regelmässig alle 14 Tage Sitzungen hält, über den Ankauf der zur jährlichen Verloosung bestimmten Kunstgegenstände entscheidet, sowie über die minderwichtigen Angelegenheiten des Vereins, und die wichtigern zur Berathung und Entscheidung der Vereins-Versammlungen vorbereitet. Zur Gültigkeit der Beschlüsse müssen, einschliesslich der anwesenden Directorial-Mitglieder, wenigstens 10 Mitglieder zugegen seyn.

Unter die wichtigeren Angelegenheiten des Vereins sind zu zählen: alle Gegenstände organischer Natur, Auslegung der Statuten, Festsetzung des jährlichen Etats, Wahl des Gedächtnissblattes und Festsetzung des Honorars dafür, Bestimmung der Preis-Aufgabe für den im § 20. am Schlusse eintretenden Fall und Zuerkennung des Preises, ingleichen die Dechargen-Ertheilung über die Jahresschluss-Rechnung. Sollten ausserordentliche, in dem Etat nicht vorhergesehene, unvermeidliche Ausgaben vorkommen, so können solche

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in dringenden Fällen mit Zustimmung des Ausschusses von dem Directorium angewiesen werden; est ist aber in der nächsten General-Versammlung, unter ausführlichem Vortrag, die Ratifikation nachträglich einzuholen. In nicht ganz dringenden Fällen können dergleichen ausserordentliche Ausgaben nur auf den Grund eines Beschlusses der General-Versammlung angewiesen und geleistet werden.

Ferner hat der Ausschuss die Inventarien des Vereins zu führen, die Rechnungen nebst den Belegen zu kontrolliren, von dem Vermögensstand Einsicht zu nehmen, und die Einhaltung des Etats zu überwachen, ingleichen die Quartals-, sowie die Schluss-Rechnung zu revidiren, und überhaupt sämmtliche auf die Verwaltung bezüglichen Angelegenheiten besorgen zu lassen.

Zu dem Ende wählt er aus sich:

1) zwei Conservatoren zur Aufsicht über die Gemälde, Kupferstiche, Bücher und übrigen Kunstgegenstände, worüber sie die Inventarien zu führen haben,

2) drei Inspektoren für die Leitung der Kunstausstellungen und zur Besorgung der Verwaltungs-Angelegenheiten,

3) einen Controlleur, welcher das—genau nach dem Etat angelegte—Controllbuch zu führen, die Inventarien und Rechnungen zu revidiren, und solche nach eingelangter Beantwortung der Rotaten und Beschlussfassung dem Ausschusse vorzulegen hat, auch die Contrasignatur haben soll.

Die von Letzterem entworfenen Beschlüsse sind, unter Andeutung allenfallsiger Etatsüberschreitungen und sonstiger, erheblicher Erinnerungen über Rechnungsführung und Verwaltung mit einem Nachweis des Vermögensstandes der Vereinsstiftung in der Schluss-General-Versammlung zum Vortrage und zur Entscheidung zu bringen.

Die Auswahl und den Ankauf der zur jährlichen Verloosung unter die ordentlichen Mitglieder bestimmten Kunstgegenstände hat der Ausschuss, in Gemeinschaft mit dem Directorium, zu besorgen.

Die Aufsicht über das Albrecht-Dürer-Haus mit seinen Sammlungen führt der darin wohnende Kastellan, welcher dafür eine in dem jährlichen Etat festzusetzende Remuneration anzusprechen hat.

§ 12. Zu Mitgliedern des Directoriums und Ausschusses sind nur in Nürnberg und dessen Burgfrieden wohnende ordentliche Vereins-Mitglieder wählbar. Die Wahl derselben geschieht am Schlusse des Vereinsjahres, nämlich Ende April in einer General-Versammlung der in Nürnberg und dessen Burgfrieden wohnhaften ordentlichen Mitglieder durch Stimmzettel, welche entweder persönlich abzugeben, oder im Verhinderungsfall mit Namensunterschrift zeitig vor der Versammlung an das Directorium einzusenden sind.

Das Wahlgeschäft selbst geschieht in der Art, dass jeder Wählende 18 wählbare Vereinsmitglieder, unter welchen 8 Künstler und 10 Kunstfreunde, auf seinen Stimmzettel verzeichnet.

Diejenigen 8 Künstler und 10 Kunstfreunde, welchen unter diesen die meisten Stimmen zufallen, wählen dann binnen acht Tagen aus ihrer Mitte durch einfache Stimmenmehrheit mittelst Stimmzetteln den ersten und zweiten Direktor und die beiden Sekretaire, und zwar jeden einzeln. Die übrigen 14 bilden den Ausschuss.

Etwaige Abgänge werden aus den den 18 Gewählten in der Stimmenzahl zunächst Stehenden in der Art ersetzt, dass für einen abgehenden Künstler ein Künstler und für einen abgehenben Kunstfreund ein Kunstfreund einzutreten hat.

Der Kassier wird von der General-Versammlung durch Stimmzettel besonders gewählt.

Die Ergebnisse der Wahl werden sofort durch ein Inserat in öffentlichen Blättern zur Kenntniss gebracht.

Jedes austretende Directorial- und Ausschuss-Mitglied ist jederzeit wieder wählbar. Sämmtliche Vereins-Beamte sind verpflichtet, die übernommenen Funktionen für die Dauer eines Jahres beizubehalten, und können derselben nur durch die General-Versammlung enthoben werden.

§ 13. Das Wahlgeschäft leitet eine eigene Kommission, aus denjenigen 5 Mitgliedern bestehend, welche bei der vorjährigen Wahl nach den Directorial- und Ausschuss-Mitgliedern die meisten Stimmen hatten. Sie werden hiezu von dem Directorium schriftlich eingeladen, und in Verhinderungsfällen durch die in der Wahlversammlung anwesenden Nachmänner ersetzt.

Die gedruckten Wahlzettel werden nach vorgängiger genauer Prüfung numerirt und mit dem Vereinsstempel versehen.

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Titel V.—*Vereinsversammlungen.*

14. Diese theilen sich

1) in wöchentliche, gesellschaftliche,

2) in General-Versammlungen zu unbestimmten Zeiten nach dem Ermessen des Directiorums oder auf Verlangen des Ausschusses, sowie auch auf den beim Directorium schriftlich gestellten Antrag von wenigstens 25 hiesigen ordentlichen Mitgliedern, und

3) in die Schluss-General-Versammlung, jährlich Ende Aprils.

§ 15. Sowohl Fremde als auch hiesige Einwohner, letztere jedoch nur Einmal, können in die wöchentlichen Zusammenkünfte eingeführt werden; sie sind dem Vorstand vorzustellen und in das Fremdenbuch einzutragen.

§ 16. Jede General-Versammlung muss, dringende Fälle ausgenommen, wenigstens 8 Tage vorher in öffentlichen Blättern ausgeschrieben und die Berathungsgegenstände müssen während dieser Zeit im Vereinslocale schriftlich aufgelegt seyn.

Anträge, die nicht auf der Tages-Ordnung stehen, können in diesen Versammlungen nur dann zur Berathung und Abstimmung kommen, wenn sie von 12 anwesenden Mitgliedern unterstützt sind und den § 26. nicht betreffen.

Bei jeder Abstimmung in der General-Versammlung entscheidet einfache Stimmenmehrheit, und zu einer gültigen Abstimmung müssen wenigstens 20 Mitglieder, die nicht Beamte des Vereins sind, anwesend seyn.

§ 17. Bei solchen General-Versammlungen aber, die auf Verlangen von 25 Mitgliedern gehalten werden, ist zur Fassung eines gültigen Beschlusses die Anwesenheit von mindestens 50 Mitgliedern erforderlich.

§ 18. Ein Gegenstand, über den bereits abgestimmt ist, kann in derselben Versammlung nicht zum zweitenmal in Anregung gebracht werden.

§ 19. In der Schluss-General-Versammlung erstattet der erste Director einen allgemeinen Jahresbericht, welcher sich über Gedeihen und Wachsthum des Vereins, dessen Bestrebungen und Leistungen, die Vermehrung oder Verminderung der Inventarien und des Katalogs, die Hauptresultate des Haushalts in Ein- und Ausgabe, ingleichen den Vermögenstand der Vereins- und der Unterstützungskasse zu verbreiten, und damit gutachtliche Anträge und Wünsche, insbesondere wegen neuer Anschaffungen, zu verbinden hat. Die Sekretaire überliefern die rotulirten Akten geordnet in die Registratur und der Kassier legt den von dem Ausschusse revidirten, und als richtig anerkannten Kassenabschluss vor. Den baaren Kassenbestand, sämmtliche Rechnungen nebst Belegen, dann den Etat, ingleichen das Verzeichniss der jährlichen Beiträge, und das Restanten-Verzeichniss hat der Kassier gegen Empfangsbescheinigung an den neuen Kassier abzuliefern.

Die Conservatoren übergeben die geführten und von dem Controlleur revidirten Inventarien, welche den Abgang und Zugang aus dem verflossenen Verwaltungsjahre ersichtlich machen müssen.

Die Jahres-Rechnung wird am 15 April geschlossen und die Einsicht derselben sammt Belegen und Revisionsbeschlüssen ist jedem Vereinsmitgliede gestattet; dieselben liegen zu diesem Zwecke in dem Vereinslokale acht Tage lang vor der Schluss-General-Versammlung auf.

In dieser werden die im Entwurfe vorgelegten Rechnungsbeschlüsse sofort verabschiedet, auch die Ertheilung der Decharge verfügt und zwar ohne Vorbehalt, wenn keine Erinnerungen innerhalb der achttägigen Frist gestellt, und nicht allenfallsige Reservate in die Definitiv-Beschlüsse gelegt worden sind — mit Vorbehalt, wenn eines von beiden der Fall ist. Das Absolutorium hat der neugewählte Ausschuss zu entwerfen und gemeinschaftlich mit dem neugewählten Directorium auszufertigen. Ueber allenfallsige Erinnerungen einzelner Mitgleider gegen die Schlussrechnung, welche in der Schluss-General-Versammlung nicht erledigt werden konnten, muss in der nächsten General-Versammlung von dem Director Vortrag erstattet werden, um darüber beschliessen zu lassen. Schlüsslich hat das abtretende Directorium einen, mit dem Ausschusse berathenen, Etat für das nächste Verwaltungsjahr zur Prüfung und Genehmigung vorzulegen, welchen Etat die neu eintretenden Beamten des Vereins einzuhalten sich verpflichten. Das Directorium hatden Jahresbericht und ein Mitglieder-Verzeichniss fertigen zu lassen.

Titel VI.—*Einnahme, Ausgabe, Fonds und deren Verwendung.*

§ 20. Die Einnahmen des Vereins fliessen:

1) aus den jährlichen Beiträgen der Mitglieder,

2) aus dem Erlös für verkaufte Gedächtnissblätter, Platten, Steine, &c.,

3) aus dem Ueberschuss der bei der periodischen Kunstausstellung anfallenden Eintrittsgelder nach Abzug der Kosten,

4) aus freiwilligen Geschenken und Zuwendungen.

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Die ständigen Ausgaben bestehen:

a) in Hausmiethe, Anschaffung von Möbeln und Reparaturen, Beleuchtung, Heitzung, Insertionsgebühren, Schriebmaterialien, Buchdruckerkosten, Buchbinderlohn, Porti, Beiträgen zu auswärtigen Kunst-Vereinen,

b) in einem mit 100 Fl. jährlichen festgesetzten Zuschuss zum Unterstützungsfond für dürftige Künstler,

c) in der Remuneration des Castellans, Vereinsschreibers und Vereinsdieners.

Alles Uebrige bildet die disponiblen Mittel des Vereins und wird verwendet:

1) zum Ankauf von Kunstwerken für die jährliche Verloosung,

2) zu Anfertigung und Druck des jährlichen Gedächtnissblattes bis zu einem Drittel,

3) für den in § 1. lit. e. bezeichneten Vereinszweck mit einem Zwanzigstel.

4) zu einem Reservefond für unvorhergesehene Ausgaben mit einem Zwanzigstel.

Der anfallende Ueberschuss aus den unter 3 und 4 gefassten Positionen soll, sobald derselbe einen entsprechenden Betrag erreicht hat, vorzugsweise zu Preis-Aufgaben verwendet werden.

Titel VII.—*Gedächtnissblatt, Verloosung, Preisaufgaben.*

§ 21. Das gemäss Tit. II. § 5. lit. a. jedem Mitglied zukommende Gedächtnissblatt wird immer am Schluss des Vereinsjahrs vertheilt. Platte oder Stein bleibt Eigenthum des Vereins, oder wird unter entsprechenden Bedingungen veräussert. Für die Anfertigung des Gedächtnissblattes wird jedes Jahr eine allgemeine Concurrenz unter den Künstlern, welche Mitglieder des Vereins sind, mittelst öffentlichen Ausschreibens veranlasst. Die einlaufenden Anträge hat das Directorium dem Ausschuss mitzutheilen und nach einer mit demselben gemeinschaftlich gepflogenen Berathung einer General-Versammlung begutachtend vorzulegen. Nach der von dieser Versammlung genehmigten Wahl ist mit dem betreffenden Künstler ein schriftlicher Contract unter Bedingungen abzuschliessen, kraft deren man der rechtzeitigen und pünktlichsten Ablieferung des Gedächtnissblattes versichert seyn kann.

§ 22. Die im Tit. II. § 5, lit c. erwähnte jährliche Verloosung findet immer am 18 April, dem Todestag Albrecht Dürer's, statt. Jedes ordentliche Mitglied loost mit, ohne einen besondern Beitrag dafür zu bezahlen, ausgenommen diejenigen, welche erst im Laufe des Jahres neu eingetreten sind, diese können nur dann Antheil daran nehmen, wenn sie die vor ihrer Aufnahme erhobenen Beiträge des Vereinsjahres nachzahlen.

§ 23. Wenn nach den entsprechenden Verhältnissen sich eine General-Versammlung für eine Preisaufgabe und über den auszusetzenden Preis entschieden hat, schlägt Directorium und Ausschuss den Gegenstand derselben vor, welcher immer in Oelfarbe und bestimmter Grösse ausgeführt werden soll. Das Directorium besorgt die Ausschreibung, wählt mit dem Ausschusse unter den eingelaufenen Skizzen die gelungenste zur Ausführung und legt seine Wahl einer Vereins-Versammlung zur Bestätigung vor. Das auf diese Weise von dem Verein erworbene Gemälde soll dessen Eigenthum verbleiben und der Gegenstand des nächsten Gedächtnissblattes werden.

Titel VIII.—*Kunstausstellungen.*

§ 24. Zur permanenten Kunstausstellung im Albrecht-Dürer-Hause haben die Mitglieder und ihre Familien und Fremde zu jeder Zeit freien Zutritt.

§ 25. Ausser der permanenten Ausstellung veranstaltet der Verein jährlich im Monat August, oder zu derjenigen Zeit, welche die Umstände gebieten, eine grössere möglichst reichhaltige Kunstausstellung, welche ungefähr 3 Wochen dauern soll, und worüber ein Katalog gedruckt wird. Zu dieser haben die Mitglieder lediglich für ihre Person Zutritt; für alle sonstigen Besuchenden wird ein gewisses Eintrittsgeld festgesetzt, daraus die Kosten der Ausstellung gedeckt werden, und der Ueberschuss wird der Vereinskasse zugewiesen.

Für diejeningen Werke, welche auswärtige Künstler innerhalb einer Entfernung von 100 Poststunden dazu einsenden, werden die Kosten der Her- und Rücksendung aus der Vereinskasse geleistet.

Titel IX.—*Allgemeine Bestimmung.*

§ 26. Aenderungen der Statuten können nur in einer eigens dazu ausgeschriebenen General-Versammlung in Antrag gebracht und nur mit Zustimmung von wenigstens zwei Drittheilen der anwesenden Mitglieder beschlossen werden.

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Titel X.—*Auflösung des Vereins.*

§ 27. Obgleich bei dem aufstrebenden Kunstgeist der Zeit kaum denkbar ist, dass der Verein je in den Fall kommen könne, sich auflösen zu müssen, so wird doch auch dafür schon im Voraus die Bestimmung getroffen, dass in einem solchen Falle das Eigenthum des Vereins unzertrennlich und unveräusserlich bleiben, und so lange als Eigenthum der Stadt Nürnberg angesehen, unter die Obhut und Verwaltung der Kommunal-Behörde gestellt werden, und für Jedermann zugänglich seyn soll, bis sich ein neuer Verein, der einen ähnlichen Zweck hat, und wenigstens 100 Mitglieder zählt, in Nürnberg bildet.

(No. 8.)

AUSTRIA.

PRO MEMORIA.

In reply to the esteemed note of the 5th July 1844, which had for object a demand of explication on the ordinances concerning the associations of artists and dilettanti existing in the Austrian States, I have the honour to notify to the esteemed British embassy, that according to the information taken from the respective authorities, there are no particular ordinances or dispositions on artistical or other similar associations existing in Austria, but that the members of such associations are subjected to the ordinances contained in that decree of the Court which concerns the private associations of all kind.

The principles of private associations in general, approved by his Majesty's resolution of the 19th October 1843, upon which also the artistical associations are to be founded, are contained in the annexed printed circular of the Austrian government, of which the esteemed embassy will please to take notice.

In the same time I profit by this opportunity for renewing to the esteemed embassy the expression of the highest esteem.

In the absence of his Highness the Chancellor of the Court and State,

Vienna, 17 September 1844. *Ottenfels.*

To the esteemed British Embassy.

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(No. 9.)

BELGIUM.

STATISTICAL TABLE of the Societies that exist in *Belgium* for the Encouragement of the Fine Arts.

Quelles sont les Sociétés pour l'Encouragement des Beaux Arts, et spécialement de la Peinture?	Par quels Réglements sont-elles administrées?	Disposent-elles d'Objets d'Art par la Voie du Sort?	Sont-elles formées entre Particuliers, ou bien sont-elles aidées par l'Etat, par la Province, ou par la Commune où elles se trouvent situées?
PROVINCE D'ANVERS:			
À Anvers:			
La Société Royale pour l'Encouragement des Beaux Arts.	- - L'exemplaire ci-joint du réglement de cette société répond à la question.	- - Elle dispose d'objets d'art par la voie du sort lors de chaque exposition qui a lieu tous les trois ans.	- - Cette société est formée par des particuliers, mais à l'occasion de l'ouverture de chaque exposition triennale, elle reçoit: 1°. Un subside du Gouvernement, dont la somme est variable: ainsi, en 1837, il était de ; en 1840, de 6,000 *f.*; en 1843, de 4,500 *f.*: 2°. Une allocation de 1,500 *f.* sur les fonds provinciaux employée comme suit, savoir: 900 *f.* en souscriptions, soit 300 *f.* par an, et 600 *f.* en subsides, dont le paiement a lieu dans l'année de l'exposition: 3°. Un subside permanent de la ville, dans l'abandon gratuit de l'usage des salles affectées à l'exposition triennale, salles que la ville a bâties; ainsi que dans le paiement des frais d'impression qu'elle a pris à sa charge.
Association pour l'exposition permanente d'objets d'Art.	Idem - -	- - Tous les ans, les objets d'art sont répartis par la voie du sort.	- - Association formée entre particuliers. Elle ne reçoit aucun subside, ni de la province, ni de la ville. Le Gouvernement seulement souscrit annuellement pour une somme de cent francs, dans la répartition des objets d'art par la voie du sort.
Malines:			
Société pour l'Encouragement des Beaux Arts..	- - La copie ci-jointe du réglement repond à la question.	- - Depuis l'existence de la société (1812), 279 tableaux ou objets d'art ont été partagés par la voie du sort.	- - Cette société est composée de souscripteurs, qui pourvoient à toutes les dépenses au moyen d'une rétribution annuelle à payer par chacun d'eux. Le Gouvernement accorde un subside de 600 *f.*, lors de chaque exposition biennale. La province et la commune contribuent également à l'augmentation des ressources de la société en allouant, chacune, un subside de 300 *f.* Toutefois, en échange des encouragements ci-dessus, ces administrations, outre la participation aux chances heureuses du tirage au sort, reçoivent encore un certain nombre de la lithographie exécutée d'après l'un des tableaux les plus marquants de l'exposition.
Institut des Beaux Arts.	- - Ci-joint un exemplaire du réglement de cet institut.	- - Au mois de Mars de chaque année, la société ouvre une exposition, à laquelle tous les artistes membres de la société contribuent en exposant un tableau, un dessin, une étude en plâtre, ou un dessin d'architecture. Cette exposition n'est pas ouverte au public, les membres seuls la visitent. Les objets sont ensuite livrés au sort, et les membres amateurs seulement, c'est-à-dire, ceux qui ne s'occupent point des arts d'une manière active et pratique, participent, à l'exclusion des artistes exposants, à ce tirage dont les numeros sont distribués gratuitement. Depuis un an, il s'est formé dans le sein de l'institut, une association dans le but d'encourager plus efficacement l'art de la peinture. Deux commandes se font à deux peintres, membres de la Société Artistique, et si les tableaux ont une valeur de 200 francs, cette somme est immédiatement payée aux deux artistes. Les membres de cette association se réunissent, et s'ils sont au nombre de 20, ils paient chacun 10 francs. Les deux tableaux sont ensuite répartis entre eux, au moyen d'un tirage au sort.	- - L'institut est composé de membres qui, au moyen d'une légère rétribution annuelle, pourpaie aux divers frais d'administration. Cette société n'est aidée que par la province de qui elle obtient un subside de 200 *f.*

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Quelles sont les Sociétés pour l'Encouragement des Beaux Arts, et spécialement de la Peinture?	Par quels Réglements sont-elles administrées?	Disposent-elles d'Objets d'Art par la Voie du Sort?	Sont-elles formées entre Particuliers, ou bien sont-elles aidées par l'Etat, par la Province, ou par la Commune où elles se trouvent situées?
BRABANT:			
BRUXELLES:			
Institut des Beaux Arts.	- - Cette société est soumise à un réglement dont il se trouve ci-joint un exemplaire.	- - L'institut organise deux expositions tous les ans, et à chacune d'elles elle répartit par la voie du sort un certain nombre d'objets d'art qu'elle acquiert au moyen du produit des actions prises par les souscripteurs.	- - Cette société est formée entre particuliers. Elle reçoit des encouragements de S. M. le Roi, et de M. le Duc d'Aremberg. En échange de ces encouragements elle remet un certain nombre d'actions, qui donnent droit au tirage au sort des objets d'art, et à la distribution des lithographies exécutées en faveur des souscripteurs.
Exposition nationale des Beaux Arts.	Idem - -	- - Lors de chaque exposition, il est réparti un assez grand nombre d'objets d'art acquis au moyen des souscriptions recueillies dans ce but.	- - Ces expositions ont lieu tous les trois ans à Bruxelles, par les soins du Gouvernement, qui obtient un subside de la législature, afin de couvrir les frais de personnel, du matériel, des récompenses, et des encouragements. La direction en est confiée à une commission de douze membres, nommés par le Roi.
FLANDRE OCCIDENTALE:			
COURTRAI:			
Société pour l'Encouragement des Beaux Arts et de l'Industrie.	- - Cette société est soumise à un réglement, dont il se trouve ci-joint un exemplaire.	- - Cette société ouvre tous les quatre ans une exposition, à la suite de laquelle elle fait l'acquisition de tableaux, qui sont répartis parmi les actionnaires par la voie du sort.	- - Cette société se composte d'artistes et d'amateurs, dont le nombre est limité à 60 Son but spécial est d'encourager les arts. Elle fait l'achat de tableaux et d'objets d'art pour le Musée, au moyen du produit des souscriptions des membres de la société et du subside annuel alloué par la ville, qui est doublé en cas d'exposition. En outre, la commune favorise encore l'acquisition d'objets d'art, en souscrivant pour un certain nombre d'actions. Lors de la dernière exposition, en 1841, la liste civile et la province ont également pris un certain nombre d'actions.
YPRES:			
Société des Beaux Arts.	Idem - -	- - Cette société, formés depuis trois ans seulement, ne dispose pas d'objets d'art par la voie du sort. Son but consiste à former un cabinet d'objets d'art, de tableaux d'histoire naturelle, &c.	- - La société est formée entre particuliers. La ville alloue tous les ans une somme de mille francs.
FLANDRE ORIENTALE:			
GAND:			
Académie Royale des Beaux Arts.	- - Le réglement se trouve ci-joint.	- - A chaque exposition qui a lieu tous les trois ans par les soins de la Direction de l'Académie, il est réparti un certain nombre d'objets d'art parmi les souscripteurs.	- - L'académie de Gand est une institution dépendant de la ville, qui lui alloue annuellement un subside, dont le term varie selon les besoins de cet établissement. A l'occasion de chaque exposition triennale, le Gouvernement lui alloue également un subside, dont le chiffre n'est pas fixé.
Société Royale des Beaux Arts et de Littérature.	Idem - -	- - Tous les ans cette société répartit des objets d'art par la voie du sort.	- - Cette société est formée entre particuliers. La ville lui accorde annuellement un subside de 500 *f.*
La Société des Amis des Beaux Arts.	Idem - -	Comme ci-dessus - - -	Comme ci-dessus.
Société sous la dénomination de Kunstgenootschap.	Idem - -	- - La société tire au sort parmi ses membres honoraires les dessins que chaque membre effectif est tenu de fournir annuellement.	- - Cette association se soutient par des souscriptions individuelles, et a été formé principalement dans le but d'aider aux progrès des artistes par l'étude du dessin et de la peinture.

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Quelles sont les Sociétés pour l'Encouragement des Beaux Arts, et spécialement de la Peinture?	Par quels Réglements sont-elles administrées?	Disposent-elles d'Objets d'Art par la Voie du Sort?	Sont-elles formées entre Particuliers, ou bien sont-elles aidées par l'Etat, par la Province, ou par la Commune où elles se trouvent situées?
HAINAUT:			
MONS:			
Société pour l'Encouragement du Musée.	-- Le réglement qui régit cette société a été arrêté par le conseil communal de Mons. Il s'entrouve cijoint un exemplaire.	-- Cette société répartit tous les trois ans entre ses membres un certain nombre de tableaux acquis parmi ceux exposés au salon triennale. Elle applique en outre une certaine somme à l'achat de tableaux destinés au Musée communal de Mons.	-- Cette société est formée entre particuliers. A chaque exposition le Gouvernement souscrit pour plusieurs actions dans le tirage ou sont des objets d'art. La province n'intervient en rien. En 1843 la ville a affecté une somme de 2,500 *f.* à l'achat de tableaux pour le Musée communal.
Société des Lettres, de Science et des Arts du Hainaut.	-- Elle est administrée par le réglement cijoint.	-- Cette société ne dispose pas d'objets d'art par la voie du sort, mais elle comprend dans ses concours des sujets relatifs à la musique, à la peinture, ou à la sculpture. Plusieurs productions se rattachent à ces genres ont été par elle couronnées ou mentionnées honorablement.	-- Cette société est également formé entre particuliers. Elle est subsidiée par la province, et reçoit du Gouvernement des encouragements.
PROVINCE DE LIÉGE:			
LIÉGE:			
Société pour l'Encouragement des Beaux Arts.	-- La Société est administrée par un réglement approuvé par le conseil communal de Liége.	-- Tous les deux ans il est organisé une exposition publique d'ouvrages de peinture, de sculpture, &c. provenant d'artistes vivants, tant indigènes qu'étrangers. Le produit des souscriptions recueillies par la société sert à l'acquisition d'objets d'art exposés, qui sont répartis par la voie du sort entre les souscripteurs.	-- Cette société est instituée entre particuliers. Outre le subside bisannuel de 4,000 *f.* accordé par l'administration communale pour l'achat d'ouvrages à placer au Musée de la ville de Liége, le Gouvernement souscrit à chaque exposition pour 900 *f.*, et S. M. le Roi pour 400 *f.*

INSTITUT des BEAUX-ARTS de *Bruxelles.*

Réglement pour les Membres effectifs.

ART. 1. SOUS le titre d'Institut des Beaux-Arts, un salon d'exposition est formé par association entre les artistes et les amateurs; cette société est composée de membres effectifs et de membres honoraires.

ART. 2. Pour devenir membre effectif, un artiste doit par scrutin secret obtenir la majorité absolue des suffrages, et prendre une inscription de 3 francs cinquante centimes à chaque exposition de la société.

On devient membre honoraire en prenant une inscription par exposition, laquelle donne droit à une lithographie et au tirage au sort des tableaux acquis par le produit des inscriptions.

Le sociétaire qui prend plusieurs inscriptions, ne les paie après la première que deux francs cinquante centimes sans lithographie, à moins qu'il ne désire d'autres épreuves.

Le tirage au sort se fait en présence de tous les souscripteurs.

ART. 3. Vingt-cinq membres effectifs sont administrateurs et connaissent seuls des affaires de la société; ils nomment cinq d'entre eux pour former la commission directrice d'une exposition.

Lorsque le nombre des membres administrateurs n'est plus au complet, ceux-ci font les nominations nécessaires par la voie du scrutin secret et aux deux tiers des suffrages.

ART. 4. Après chaque exposition il y a une reddition de comptes, et dans la même séance on procéde, par scrutin secret, à la majorité absolue des suffrages, à l'élection d'une commission nouvelle pour l'exposition suivante; deux membres au moins sont remplacés.

Cette

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Cette commission nomme dans son sein un secrétaire; il est obligé de faire ce service pendant deux expositions au moins.

Le secrétaire tient la comptabilité, est chargé de la correspondance, et dans les seances, dont il dresse procès-verbal, il accorde la parole et clôt les discussions.

Art. 5. Les convocations ont lieu chaque fois que la commission en éprouve le besoin. Sous peine d'une amende de 5 francs, les artistes convoquées sont tenus d'y assister, sauf empêchement majeur dont ils doivent donner connaissance à la commission, par écrit, avant l'heure de l'assemblée.

Ces amendes sont retenues sur les tableaux que ces artistes ont à fournir pour le tirage au sort en faveur des souscripteurs, ou sur la vente de ceux faisant partie de l'exposition présente ou prochaine.

Art. 6. Pendant la durée de l'exposition il y a journellement deux artistes commissaires; ils connaissent leur tour de role par la tableau que la commission fait afficher au salon et par un billet à domicile. Pour constater leur exactitude, ils signent une liste de présence en indiquant l'heure précise de leur arrivée, celle à laquelle ils s'absentent, et celle de leur retour. Ils s'entendent pour qu'un commissaire soit toujours présent: le contrevenant est passible d'une amende de dix francs.

Art. 7. Il y a deux expositions par année; aucun objet d'art déjà exposé à Bruxelles ne peut être présenté; on n'y admet aucune copie, aucun ouvrage d'artiste décédé, ni aucune production trop faible ou blessant la beinséance.

Tous les soins sont apportés à la conservation des objets; cependant la société n'est responsable d'aucun accident.

Art. 8. Nul objet ne peut être retiré du salon avant sa clôture définitive sans l'autorisade la commission.

Celui qui enfreint violemment cet article, or qui interpelle injurieusement des membres de la commission, est rayé du tableau des membres effectifs, et ne peut plus exposer au salon de la société.

Art. 9. Tous les artistes en devenant souscripteurs, ont droit d'exposer; les frais de transport sont à leur charge.

Art. 10. Un tirage au sort se fait le veille de l'ouverture du salon entre les membres effectifs de Bruxelles et les étrangers admis, pour déterminer dans quel ordre ils ont à traiter avec la commission. Les artistes d'autres villes qui auraient fait trente souscripteurs, jouissent pour une exposition des avantages accordés aux membres effectifs.

Art. 11. Au plus tard le jour de l'ouverture du salon, l'artiste doit faire parvenir au Secrétaire un billet cacheté, contenant le prix des ouvrages qu'il a remis à tems pour faire partie des acquisitions de la société. Si le prix excède d'un tiers l'estimation de la commission, il est passé outre, mais l'artiste conserve le droit de fournir aux acquisitions de l'exposition suivante, sauf le même inconvénient; pour la 3e fois il rentre dans le tirage au sort ordinaire.

Dans le cas où l'on n'arrive point au numéro d'ordre de l'artiste, son billet cacheté lui est remis intact.

Art. 12. Les membres de la commission sont suspendus de leurs fonctions pour ce qui les concerne personnellement, et sont remplacés dans cette circonstance par un suppléant nommé en même tems que la commission administrative.

Chaque acquisition est l'objet d'un procès-verbal signé de tous les membres de la commission.

Art. 13. Les membres de la commission ont seuls l'entrée du salon pendant le placement des tableaux. Ils sont solidairement passibles d'une amende de vingt francs pour chaque infraction à cet article.

Art. 14. Le tableau qui n'est pas remis à cinq heures du soir au plus tard, le quatrième jour avant l'ouverture de l'exposition, ne peut être acquis par la société.

Art. 15. Quatre jours après l'ouverture du salon, l'assemblée générale des membres effectifs administrateurs décide par vote secret, et à la majorité absolue des voix, lequel des objets exposés doit être lithographié pour les souscripteurs.

Quand les souscripteurs ont reçu les épreuves qui leur sont dûes, le dessin est effacé de la pierre en présence de la commission.

Art. 16. Toute réclamation doit être adressée par écrit à la commission.

Art. 17. Pour la tenue des livres, la rentrée des fonds, et la remise des lithographies aux souscripteurs, la commission dispose d'un agent; il a pour honoraires le 10e du montant des inscriptions, sur le pied de trois francs et de deux francs et cinquante centimes.

Art. 18. On est tenu de retirer les objets exposés, quatre jours au plus tard après la clôture du salon; après cette époque personne ne s'y trouvera pour en constater la remise.

Octobre 1840.

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Appendix (P.)

Foreign Art Unions.

(No. 9.) Belgium.

EXPOSITION PERMANENTE D'OBJETS D'ART À ANVERS.

Réglement.

Formation, But de la Société et Sociétaires.

Art. 1. Il est formé à Anvers une association sous le nom de "Exposition Permanente d'objets d'Art."

Art. 2. L'unique but de l'association est l'encouragement des beaux-arts, de peinture, sculpture, architecture, gravure et dessin; et de procurer aux artistes les moyens de se faire connaître et de faciliter le placement de leurs ouvrages.

Art. 3. Le nombre des membres de l'association est illimité.

Art. 4. Aucun artiste ne pourra être reçu membre de la société.

Art. 5. L'association est sous le patronage du Directeur de l'Académie Royale à Anvers.

Salon, Exposition, Actions, Emploi de Fonds et partagé au sort.

Art. 6. Le régence de la ville d'Anvers toujours empressée à seconder toutes les mesures favourables aux beaux-arts, a mis à la disposition de la société un salon attenant au Musée de cette ville pour servir de local à l'exposition. Ce salon se trouve sous la même surveillance que le Musée.

Art. 7. L'exposition sera ouverte de dix heures du matin jusqu'à trois heures de relevée; les dimanche et jeudi au public, les lundi, mardi, mercredi et vendredi aux sociétaires et aux étrangers; ainsi qu'aux actionnaires et artistes exposants munis de leurs cartes.
Le salon sera fermé pendant toute la durée de l'exposition triennale d'Anvers.

Art. 8. Tout artiste, qui désire exposer son œuvre, devra en faire l'envoi sans frais à la direction; il l'accompagnera d'une lettre dans laquelle il exprimera s'il la destine à la vente.
Il indiquera combien de tems il désire qu'elle reste exposée, ou le prix auquel il désire en faire la vente.
Il recevra une carte d'entrée personnelle pour toute la durée de l'exposition de ses ouvrages.

Art. 9. Aucune œuvre ne pourra être retirée avant huit jours d'exposition.
Les objets exposés pendant six mois seront retirés par l'artiste, sauf autorisation spéciale de l'administration.

Art. 10. La commission est seule juge des objets à exposer et pourra les refuser sans déclarer ses motifs; dans certains cas, elle pourra aussi les faire retirer quand elle le jugera convenable.

Art. 11. Aucune œuvre ne sera exposée si elle n'est envoyée par son auteur, ou avec son autorisation.

Art. 12. Après la vente et la livraison de l'objet vendu, le montant en sera remis immédiatement aux artistes; il en sera déduit 10 p°/₀ de commission de vente.
Aussitôt l'enlevement, l'association est responsable du prix de vente; mais elle ne répond pas des accidents qui pourraient survenir aux objets; elle donnera tous ses soins pour les prévenir.

Art. 13. Toutes demandes et propositions devront être remises par ecrit au Secrétariat, local de l'Académie Royale, et seront affranchies.

Art. 14. Le montant des commissions de vente sera employé, après déducation des frais, à l'achat d'objets d'art, qui auront été exposés: et pour favoriser plus efficacement les artistes qui désirent vendre leurs ouvrages, la société créera des actions à raison de cinq francs chacune, participant à un tirage par la voie du sort; leur produit sera employé légalement à l'achat d'objets exposés.
Chaque actionnaire recevra une carte d'entrée personnelle.

Art. 15. Tous les ans dans le courant du mois de Janvier, les objets achetés seront repartis par la voie du sort en présence des actionnaires: si les resources de la société le permettent il pourra y avoir deux tirages.

Art. 16. Les actions seront au porteur, coupées d'un registre à souche pour être contrôlées.

Art. 17. Les objets achetés par la commission pour la partage par la voie du sort resteront exposés jusqu'au moment du tirage.
Tout lot gagnant non réclamé endéans les trois mois restera acquis à l'exposition et servira pour le tirage suivant.

Art. 18. Les journaux de la province annonceront les numéros gagnants.

Art. 19.

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Art. 19. Tout objet qui pourrait être offert par un artiste à la commission directrice, en reconnaissance de son zèle, sera ajouté aux objets acquis, pour être réparti par la voie du sort entre tous les actionnaires.

Art. 20. Les fonds de la société seront déposés à la Banque Commerciale d'Anvers.

Commission Directrice.

Art. 21. La commission est composée d'un président, d'un secrétaire, et de huit commissaires, ayant tous voix délibérative pour décider à la majorité toutes les questions relatives aux intérêts des artistes et de la société.

Art. 22. Il devra y avoir toujours au moins trois membres présents pour valider les délibérations.

Art. 23. En cas d'absence du président titulaire, ses fonctions seront exercées par le commissaire le plus âgé des membres, et s'il y a partage de voix, celle du président, ou de celui qui le remplace, sera prépondérante.

Art. 24. Les membres de l'administration seront nommés en assemblée générale, par scrutin secret.

Leurs fonctions seront pour la durée d'un an.

Ils pourront être réélus.

Toutes leurs fonctions sont gratuites.

Art. 25. La commission administrative nomme et révoque à volonté les employés au service de l'association.

Art. 26. La commission décidera des questions à porter devant l'assemblée générale de tous les souscripteurs et elle s'assemblera au moins une fois par semaine.

Art. 27. La commission directrice est chargée spécialement de :

1°. Recevoir membres de l'association les personnes qui demanderont à faire partie de la société.

Leur part annuelle des frais, s'il y en a, est dûe, quelle que soit l'époque de l'admission.

2°. Fixer l'avance de fonds qui sera faite par les souscripteurs, pour subvenir aux frais de l'exposition.

3°. Traiter avec les artistes pour tout ce qui concerne l'exposition ou la vente de leurs œuvres.

Toutes les transactions entre la commission et les artistes seront tenues secrètes.

4°. En proposer l'acquisition en assemblée générale, qui en décidera par vote secret.

Elle pourra aussi faire désigner par le sort, les objets à acquérir parmi ceux qui réuniront toutes les conditions pour être achetés.

5°. Recevoir l'argent provenant des souscripteurs, des amendes, des actions et des commissions de vente ; et payer aux artistes ou à leurs fondés de pouvoirs le montant du prix de vente de leurs œuvres.

6°. Acquitter tous les frais résultant de la gestion de l'association, évalués à mille francs par un.

Enfin, la commission prescrit et ordonne tout ce qui n'est pas prévu ou fixé par le présent réglement.

Art. 28. Les rentrées en espèces seront régulièrement versées à la caisse de la Banque Commerciale.

Art. 29. Aucune quittance de recette ou mandat de paiement ne sera valable, à moins d'être revêtu des signatures du président et du secrétaire.

Art. 30. Aucun compte à charge de la société ne sera acquitté, s'il n'est approuvé par la commission et visé par le président et le secrétaire.

Art. 31. La commission réunit les membres de l'association en assemblée générale quand elle le jugera convenable.

Art. 32. Les membres de l'association seront convoqués par billet, trois jours au moins avant la réunion, avec exposé des objets qui seront soumis à la réunion.

Art. 33. Tous les ans, dans la première quinzaine de Janvier, la direction rendra ses comptes et fixera les jours des tirages.

Art. 34. Une réunion générale mensuelle aura lieu le premier mardi de chaque mois, et ce sans avis préalable. Ces assemblées, ainsi que les assemblées générales convoquées, auront toujours lieu à six heures du soir, au local du Musée, excepté celles qui sont destinées à l'acquisition d'objets d'art.

Les membres qui n'auront pas été présents, paieront une amende d'un franc ; aucune excuse n'est valable.

Art. 35. En cas d'absence, démission ou décès d'un ou de plusieurs commissaires, il sera pourvu à leur remplacement.

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Secrétaire.

Art. 36. Ce secrétaire sera chargé de:
1°. La tenue d'un registre où seront inscrits, numerotés et décrits tous les objets envoyés; il n'en sera pas donné de reçu.
2°. La comptabilité générale de l'association, dont le mode sera fixé par la commission.
3°. La correspondance: il communiquera à la direction les lettres reçues, et demandera la réponse à faire dont il tiendra copie.
Toutes les lettres signées par le président ou son délégué seront contresignées par le secrétaire.

4°. La rédaction des procès-verbaux.

5°. La conservation des archives.

Commissaire délegué.

Art. 37. Un commissaire délégué pourra être choisi par le président parmi les membres de la commission; il sera chargé de la surveillance immédiate du salon d'exposition et du placement des tableaux.
Il fera un rapport hebdomadaire à la commission.

Art. 38. Il pourra traiter avec les personnes qui se présenteront pour l'acquisition d'objets exposés.

Art. 39. Il ne pourra laisser enlever aucun des objets vendus, sans en avoir au préalable reçu le prix de vente.
Il pourra en donner quittance.
Il n'accordera jamais de terme pour le paiement.

Dispositions générales.

Art. 40. La durée de la société est illimitée.

Art. 41. Elle pourra se dissoudre par décision prise en assemblée générale; dans ce cas, les objets exposés seront immédiatement renvoyés.

Art. 42. L'année sociale commence le premier Janvier.

Art. 43. Chaque membre pourra se retirer en prévenant par écrit, au moins six mois avant le premier Janvier de l'année, où il désire cesser d'être membre de l'association.

Art. 44. La démission ne le libère du paiement de sa part des frais, qu'autant qu'elle ait été donnée avant le premier Juillet.

Art. 45. La direction est tenue de prendre en considération toute demande qui lui serait faite par un sociétaire, tendant à introduire des changements ou améliorations dans l'association, et de les soumettre en assemblée générale.

Art. 46. Ne seront réputés membres de l'association que ceux qui auront signé le présent réglement: chaque membre en recevra un exemplaire.

Ainsi fait et arrêté en assemblée générale à Anvers, le treize Décembre 1800 trente-neuf.

Commission Directrice pour l'année 1840.

M. *Henry Le Grelle*, Président.
MM. *Corn. David, J. De Vinck-Moretus, Fr. Ceulemans, J. Van Brée, J. Van Den Bergh-Elsen, Constantin Van Den Nest, Eugène Van Havre, P. J. Van Isacker*, Commissaires.
M. *Gérard J. C. Smekens*, Secrétaire.

RÉGLEMENT GÉNÉRAL DU KUNSTGENOOTSCHAP.

Art. 1. Une société d'artistes et d'amateurs des beaux-arts est crée sous le nom de Kunstgenootschap, ayant pour but le progrès des artistes gantois par l'étude du dessin et de la peinture, ainsi que de veiller à leurs intérêts en général.

Art. 2. Les membres de la société seront divisés en membres effectifs, membres honoraires et membres correspondans.

Art. 3. Nul ne pourra être membre effectif, s'il n'a été élève de la classe d'après nature d'une académie de dessin ou de peinture, ou capable de suivre les cours avec fruit.

Dans

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Dans tous les cas il devra être présente par un membre effectif et accepté d'après le mode prescrit par l'art. 15.

Art. 4. Le nombre des membres effectifs artistes de profession est illimité ; toutefois il ne pourra être admis plus de quinze membres effectifs artistes amateurs.

Art. 5. Tous les membres effectifs seront parfaitement libres et égaux dans le sein de l'assemblée.

Art. 6. Les membres effectifs paieront entre les mains du trésorier d'abord une entrée de cinq francs, puis mensuellement et par anticipation une rétribution d'un franc, pour subvenir aux dépenses de la société.
Cette somme peut toutefois varier selon les besoins de la société.

Art. 7. Les membres effectifs, qui s'absenteront, ou qui pour quelqu' autre cause ne peuvent suivre les cours pendant plus d'un mois, seront exempts de payer la rétribution mensuelle ; à condition quils en prèviennent en temps la commission.

Art. 8. Celui des membres effectifs, qui n'aura pas payé sa rétribution mensuelle au bout du deuxieme mois écoulé, sera de droit exclu de la société et ne conservera aucune prétention aux objets appartenant à la communauté.

Art. 9. Chaque membre effectif sera tenu de fournir par an deux dessins pour être tirés au sort parmi les membres honoraires. La rentrée de ces dessins est fixée pour le premier à partir du 15 Mai au 1er Juin, et pour le second du 15 Novembre au 1er Décembre.

Art. 10. Ces dessins seront remis à la commission et soumis à son approbation.

Art. 11. Les membres honoraires paieront une rétribution annuelle de trois francs. Mais ceux-ci de même que les membres correspondans ne faisant pas partie intégrante de la société ne pourront ni peindre ni dessiner dans la salle d'étude et n'auront aucun droit aux objets d'une nature quelconque que la société pourrait acquérir.

Art. 12. Les membres honoraires pourront visiter la salle d'étude tous les jours, excepté les samedis et les jours où un écriteau placé sur la porte indiquera que les études empêchent de les recevoir.

Art. 13. Les membres correspondans ne paieront aucune rétribution, mais seront invités à délivrer à la société un de leurs dessins, qui sera placé dans un album à ce destiné, et qui fait partie des archives.

Art 14. Lorsque dans une ville il y aura plusieurs membres correspondans, ces messieurs seront invités de vouloir faire parvenir leurs lettres à la société par l'intermédiaire d'un des membres correspondans à désigner et que sera de préférence le secrétaire ou un autre membre d'une société artistique existant dans cette ville.

Art. 15. Les candidats devront être présentés au moins huit jours avant le vote et acceptés par vote secret, par les deux tiers des membres présens le jour du ballotage.—Il faudra la présence des deux tiers au moins des membres effectifs dont un de la commission pour qu'un candidat quelconque puisse être admis.

Art. 16. Les artistes étrangers à la ville pourront fréquenter la salle d'étude et y travailler pendant un mois ; si après ce temps ils désirent continuer, ils devront en faire la demande à la commission, qui la soumettra à la société.

Art. 17. Il y aura séance obligatoire une fois par mois, et davantage s'il y a lieu. Elle est fixée au dernier samedi de chaque mois. Seront considérés comme absents ceux qui n'auront pas été présens aux votes.

Art. 18. La commission aura le droit de réunir extraordinairement les membres de la société si elle jugeait qu'une prompte délibération rende une séance nécessaire ; dans ce cas elle est aussi obligatoire.

Art. 19. Tous les trimestres, le jour de la séance obligatoire, une commission sera nommée dans le sein de l'assemblée. Elle sera composée de cinq membres parmi lesquels seront pris un trésorier et un secrétaire. Cette commission sera chargée de la direction de la société.

Art. 20. Dans la séance susmentionnée la commission sortante devra rendre compte de la gestion et produira le livre de caisse.

Art. 21. Lorsque dans une séance une proposition est faite, if ne pourra y être donnée suite que dans la séance suivante, excepté dans des cas reconnus urgens.—L'admission d'un membre quelconque ne sera jamais regardée comme urgente.

Art. 22. Dans aucun cas les décisions, admissions ou votes ne seront légaux s'ils n'ont été faits dans une séance obligatoire.

Art. 23. Les séances seront ouvertes et closes par le secrétaire, ou en son absence par le trésorier ou un des membres de la commission.

Art 24. Les fonds provenant de toute espèce de recettes ne pourront être employes que du consentement de la société, et toujours dans l'intérêt des arts.

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Art. 25. Il sera déposé dans la salle d'étude un régistre destiné à recevoir la signature des personnes qui honoreront la société de leur visite.

Art. 26. Tous les membres effectifs ou honoraires seront considérés comme faisant partie de la société aussi longtems qu'il n'ayent fait connaître par écrit le désir de se retirer.

Fait en séance du 25 Septembre 1841. *T. A. Vietter*, Secrétaire.

SOCIÉTÉ POUR L'ENCOURAGEMENT DES BEAUX-ARTS.

Réglement Général.

Art. 1. Il est créé à Liége une association qui prend le titre de Société pour l'Encouragement des Beaux-Arts.

Art. 2. Cette association se compose de sociétaires et d'actionnaires.
Nul n'est sociétaire s'il n'est possesseur de deux actions au moins, prises pendant deux années consécutives.

Art. 3. L'action est de dix francs à payer annuellement.
Les souscriptions sont reçues jusqu'à la veille du tirage qui suit l'exposition.

Art. 4. Les sociétaires ont seuls l'entrée gratuite du salon: ils reçoivent à cet effet une carte personnelle; ils ont aussi seuls le droit de voter en assemblée générale.

Art. 5. Tout sociétaire reçoit chaque année une action portant trois numéros destinés à concourir au tirage de la loterie qui suit chacune des expositions.

Art. 6. Tout sociétaire ou actionnaire reçoit un exemplaire de la lithographie publiée pour l'année correspondante à chaque action.

Art. 7. Le produit des souscriptions dont il est parlé à l'art 3 sert:
1° A l'acquisition d'objets d'art exposés, qui sont répartis entre les associés par la voie du sort.

2° A la confection des lithographies qui leur sont destinées.
Le résultat de la loterie est publié officiellement.

Art. 8. La ville met à la disposition de l'association un local propre à l'exposition.

Art. 9. La ville fournit un subside bis-annuel de quatre mille francs, pour achat d'objets d'art destinés à former un musée communal.

Le cas échéant où il n'y aurait pas à une exposition des objets jugés dignes d'être acquis pour le musée, les fonds seraient mis en réserve à la caisse d'épargne pour être employés à l'exposition suivante, concurremment avec le nouveau subside.

Art. 10. Les frais d'exposition, tels que l'appropriation du local, l'arrangement et la surveillance des objets d'art, etc., sont à charge de l'association.
Ces frais sont couverts par le produit du droit d'entrée au salon, de la vente du catalogue et de toute autre recette.

Art. 11. En cas de boni sur les recettes qui figurent à l'article précédent, la société retient une somme qui ne peut excéder cinq cents francs pour servir en cas d'insuffisance de ressources à une exposition suivante.
Toute somme excédante, est jointe au subside de la ville pour l'accroissement du musée communal.

Art. 12. Une commission de douze associés, dont quatre au moins sont pris dans le conseil communal, dirige les travaux de l'association.

Art. 13. L'assemblée des sociétaires, ainsi que la commission, vote et délibère à la majorité absolue des membres présens.
En cas de partage toute proposition est rejetée.

Art. 14. Quelque soit le nombre des membres présens, l'assemblée délibère après que la convocation aura été insérée deux fois dans les journaux, à deux jours d'intervalle.

Art. 15. La commission choisit parmi ses membres un président, un vice-président, un trésorier et deux secrétaires.

Art. 16. Il y aura tous les deux ans, vers le commencement d'août au plus tard, une exposition publique de peinture, sculpture, gravure et dessin, composées des productions d'artistes ou amateurs vivants, tant indigènes qu'étrangers.

Art. 17. La commission est chargée de faire placer convenablement dans les salons d'exposition, tous les objets d'arts qui lui sont adressés.

Lorsqu'elle

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Lorsqu'elle juge devoir refuser un objet elle prend l'avis du jury consultatif dont il est parlé à l'article 20.

Art. 18. La commission ne recevra aucune gravure ou lithographie, aucun tableau ou dessin, s'ils ne sont encadrés.

Art. 19. Aucun objet d'art ne pourra être retiré avant la clôture définitive de l'exposition sans autorisation expresse de la commission.

Art. 20. A chaque exposition la commission nomme un jury consultatif composé de six membres qui pourront être choisis en dehors de l'association.

Art. 21. Dans la dernière quinzaine de l'exposition, la commission, après avoir demandé au jury consultatif un rapport sur le choix des ouvrages à acquérir pour la loterie, l'appellera dans son sein pour y discuter de concert avec elle le choix qu'il conviendra de faire.

Le choix des tableaux à lithographier et de ceux qui seront destinés au musée communal se fera à toutes les époques de l'exposition après avoir consulté le jury.

Art. 22. Dans le cas où un tableau désigné pour être lithographié serait du nombre de ceux achetés pour la loterie; le souscripteur auquel il sera échu, ne pourra le retirer qu'après l'exécution de la lithographie, qui se fera dans le plus bref délai possible.

Art. 23. Après la clôture de l'exposition la commission complète ses choix pour la loterie, en raison des fonds restant à sa disposition, provenant de la vente de nouvelles actions et des lithographies des années antérieures.

Ces lithographies pourront être obtenues aux prix d'une action, par les sociétaires; mais seulement dans le cas où ils n'auraient pas pris part à l'association pendant les années où elles ont été publiées.

Art 24. Le prix des objets vendus pendant l'exposition pour le compte des artistes, sera versé entre les mains du trésorier de la commission, pour être adressé par lui aux auteurs de ces objets.

Art. 25. Tous les fonds perçus à quelque titre que ce soit, au bénéfice de l'association, seront versés, au fur et à mesure, entre les mains du trésorier de la commission.

Art. 26. Trois mois après chaque exposition la commission rend compte de sa gestion aux souscripteurs convoqués en assemblée générale.

A la même réunion il est procédé au renouvellement de la moitié des membres de la commission: le sort décide quels sont les deux conseillers communaux et les quatre autres membres qui sortent les premiers.
Les membres sortant sont rééligibles.

Ainsi fait et approuvé en assemblée générale à l'Hôtel-de-Ville à Liége, le 10 Novembre 1838.

Pour le Secrétaire:
Le Membre de la Common,
(signé): *C. Davreux.*

Le President,
(signé) *Louis Jamme.*

Pour copie conforme:
Le Secrétaire,
(signé) *Despa.*

Approuvé en séance du Conseil communal du 16 Mars 1839.

Par le Conseil:
Le Secrétaire,
(signé): *Demany.*

Le Président,
(Signé) *J. J. Tilman.*

Pour copie conforme:
Le Secrétaire communal,
Demany.

RÉGLEMENT D'ORDRE INTÉRIEUR.

Art. 1. La commission préside intégralement à la disposition du local destiné à l'exposition.

Elle nomme les membres chargés:

1° Du déballage des objets d'art.

2° De leur placement provisoire soumis à la révision de la commission.

3° De la réexpédition des objets non vendus.

La questure du salon sera exercée par deux membres de la commission, à tour de rôle.

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Art. 2. La commission nomme les agens rétribués chargés d'un service permanent relatif à l'exposition.

Art. 3. Le public est admis au salon de 10 heures du matin à une heure après-midi et de trois à 6 heures de relevée.

Le prix d'entrée au Salon d'exposition est de cinquante centimes; les enfans au-dessous de 10 ans ne payent que la moitié.

La commission peut recevoir des abonnements personnels, à l'entrée du salon, à raison de cinq francs pour tout le temps de l'exposition.

Art. 4. La commission peut permettre aux élèves des établissements d'instruction publics et particuliers, lorsqu'ils seront accompagnés de leurs professeurs, l'entrée du salon, hors des heures indiquées.

Art. 5. Les membres du jury et les artistes ayant concouru à l'exposition ne payeront aucune rétribution. Il leur sera remis à cet effet une carte d'entrée personnelle.

La commission peut également distribuer aux directeurs, de certains établissements d'instruction et de bienfaisance des cartes d'entrée gratuite pour leurs élèves.

Art. 6. Les objets destinés à être exposés doivent être adressés à la commission au plus tard quinze jours avant l'époque fixée pour l'ouverture de l'exposition.

Ceux qui parviendront à la commission après ce délai n'auront droit qu'aux places qui resteront disponibles.

Art. 7. Les artistes et amateurs sont tenus d'indiquer à la commission leur nom et leur domicile.

Ils sont invités à lui faire connaître la valeur des objets à vendre, envoyés par eux à l'exposition, ce dont il sera tenu note secrête.

Art. 8. Aucun objet d'art ne peut être exposé que du consentement de l'auteur.

Art. 9. Les frais de transport des objets d'art envoyés à l'exposition, de même que les frais de réexpédition des objets non vendus, sont supportés par les artistes et amateurs.

Art. 10. La commission peut indemniser des frais de transport les auteurs de quelques objets d'art.

Toute indemnité de ce genre sera acquittée sur les produits de l'exposition.

Art. 11. Il est défendu d'entrer au salon avec canne, parapluie, ombrelle, etc. On déposera ces objets à la personne chargée de les recevoir, moyennant une rétribution de dix centimes.

Les sous-officiers et soldats y déposeront également leurs armes.

Art. 12. Il est expressément défendu de toucher à aucun des objets exposés.

Fait et approuvé en assemblée générale à l'Hôtel-de-Ville le 10 Novembre 1838.

Louis Jamme, Le Président.

Pour les Secretaires:

Augte Florenville, *C. Davreux*, } Les Membres de la Common.

Commission Administrative:

Président.—M. *Louis Jamme*, Ex-Bourgmestre.
Vice-Président.—M. *Lion*, Conseiller Communal.
Trésorier.—M. *Augte Florenville.*
Secrétaires.—M. *L. Despa*, Conseiller Communal; M. *C. Davreux.*
Membres de la Commission.—MM. *Ch. Wasseige*, Conseiller Communal; *Piercot*, Echevin; *Adolphe Bayet*; *Charles Van-Marcke*; *Jaspar*; *Fraikin*; *Gramm.*

RÉGLEMENT de la Societe pour l'Encouragement des Beaux-Arts à *Malines.*

Titre 1er.—*Du but de la Société.*

Art. 1. Le but de la société est et demeurera invariablement l'encouragement et la prospérité des arts.

Art. 2. Pour atteindre ce but, il sera ouvert tous les deux ans un salon d'exposition de tous objets d'art quelconques. Tous les artistes Belges seront invités à concourir à sa formation.

Art. 3. Lorsque des ressources le lui permettront la société proposera des concours publics de peinture, de sculpture, d'architecture, et de dessin, et décernera des prix aux vainqueurs.

Art. 4. Afin d'encourager d'autant mieux les artistes la société en dérogeant entièrement ou partiellement à l'article précédent emploiera de préference tout ou en partie de ses ressources à l'achat de quelques objets d'art qui orneront les salons d'exposition. La destination que devront recevoir ces objets sera ultérieurement déterminée.

Art. 5.

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Art. 5. La société décernera si elle l'en juge digne, une médaille d'honneur ou toute autre récompense à l'artiste de la ville qui aurait obtenu ailleurs un prix de concours ou qui se serait distingué d'une manière particulière par la production d'ouvrages d'art.

Titre 2.—*De l'Administration de la Société.*

Art. 6. Une commission sous le titre de direction de la société, choisie parmi ses membres, a la plénitude des pouvoirs pour administrer la société.

Art. 7. Cette direction se compose d'un président, d'un vice-président, de cinq membres, d'un secrétaire-adjoint, et d'un trésorier. Ces trois derniers ayant voix délibérative comme les autres membres.

Le président est nommé à vie.

Monsieur de Bors, Maire de cette ville, sera prié d'en accepter le titre.

Le vice-président sort de place tous les semestres. Il peut être réélu, mais non pas pour le semestre immédiatement suivant. Il est choisi parmi les membres de la direction.

Les autres membres de la direction y compris les secrétaire et trésorier sont nommés à vie; ils nomment entre eux le vice-président, les secrétairs et le trésorier.

Titre 3.—*Des Fonctions et Attributions de chaque Membre de la Direction.*

Art. 8. Le président, en son absence le vice-président, a voix prépondérante dans les délibérations en cas de partage d'opinion; convoque la direction toutes les fois qu'il le juge à propos, ou sur la réquisition motivée de trois autres membres; il a la police d'ordre dans les assemblées.

Art. 9. Lorsque le président est présent à l'assemblée, le vice-président n'a que voix délibérative comme les autres membres.

Art. 10. Le secrétaire, en son absence le secrétaire-adjoint, rédige les délibérations de la société contre signe toutes les pièces qui émanent d'elle et prend soin des archives.

Art. 11. Le trésorier fait les recettes et dépenses de la société. Un réglement particulier en déterminera le mode. Il rend compte de sa gestion le 15 Décembre de chaque année.

Art. 12. Le trésorier, en l'absence des secrétaires, remplit les fonctions de ces derniers.

Titre 4.—*Du mode de délibérer dans les Assemblées.*

Art. 13. Toute déliberation est prise à la majorité absolue des voix. Les voix sont recueilles au scrutin secrêt par *oui* ou par *non*, ou en cas d'elections par billets portant les noms des personnes qui en sont l'objet.

Art. 14. Il n'est également pris aucune délibération en l'assemblée générale qu'autant que le nombré des membres présens soit au moins du tiers de tous les membres ou souscripteurs de la société.

Art. 15. Les délibérations sont motivées et signées sur la minute par le président ou le vice-président et l'un des secrétaires à la séance même où elles sont prises.

Art. 16. Chaque délibération contient les noms des membres présens.

Art. 17. Les assemblées de la société se tiennent dans un local à se destiné par la direction.

Art. 18. Il y a de droit une assemblée générale le 15 Décembre de l'année où une exposition a lieu; lorsque le trésorier rends ses comptes il peut y avoir d'autres assemblées extraordinaires toutes les fois que les circonstances l'exigent et que la direction le trouve à propos.

A cette assemble générale du 15 Decembre, le président ou le vice-président communique aux membres présens tout ce qui a été fait durant les deux années qui se sont écoulées.

Titre 5.—*Mode de Nomination aux Places vacantes dans la Direction par Décès ou Démission.*

Art. 19. En cas de démission ou de décès d'un des membres de la direction le président pour le remplacer, présente une liste de dix candidats pris parmi les membres ou souscripteurs de la société. Le choix du nouveau membre est fait d'après le mode établi par l'art. 7.

Titre 6.—*Fonds pour les Dépenses de la Société.*

Art. 20. Il est pourvu aux dépenses de la société au moyen d'une souscription annuelle et volontaire suivant le mode établi ci-après.

Art. 21. La souscription est divisée en trois classes: la première est de douze francs, la seconde de neuf, et la troisième de six francs; on n'admet aucune au dessais de cette dernière somme mais bien au dessus de la première.

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Appendix (P.)

Foreign Art Unions.

(No. 9.) Belgium.

Art. 22. Toute personne est admise à se rendre membre de la société en souscrivant pour l'une ou l'autre des classes déterminées par l'article précédent.

Art. 23. A quelqu' époque que la souscription se fasse l'année elle prend cours du 1er Janvier de celle où elle a lieu.

Art. 24. La souscription se fait sur un registre à ce particulièrement destiné, à la suite d'un extrait du présent réglement contenant toutes les dispositions qui s'y rattache. Ce registre est confié au secrétaire et est mis sous les yeux de la direction et de la société en assemblée générale chaque fois que besoin sera.

Art. 25. Le montant de la souscription se perçoit à domicile par le trésorier ou son délégué immediatement après le 1er Janvier de cette année.

Art. 26. Il est loisible aux souscripteurs d'une telle classe de se placer dans une autre supérieure ou inférieure pourvu que ce changement se fasse avant le 1er Janvier.

Art. 27. La souscription continue de fait tant qu'on n'y renonce pas positivement et par lettre d'avis au secrétaire. Cette renonciation se fait avant le dernier Décembre pour l'année suivante.

THE other societies in Belgium for the promotion of the Fine Arts are in great measure constituted and administered on the same plan as the preceding. They have in view the encouragement of each branch by means of annual exhibitions, distribution of prizes, allocation of objects of art by lottery amongst the subscribers, distribution of engravings, &c. &c., thus partaking, in most particulars, of the character of art unions, but occasionally combining with it the character of educational or charitable institutions. They are all formed on a popular model, supported generally by voluntary subscriptions; the communal councils occasionally add their contributions, and in some cases (as in that of Mons) originate the society; they are governed by committees chosen by the subscribers in public assembly, for the most part annually, and with powers, in some instances, as in that of Ypres, to aggregate to their body a limited number of artists and amateurs. To these committees are intrusted the management of the annual exhibitions and competitions, the determination of the prizes, and purchase of the paintings or other objects of art for distribution by lottery, and the general administration of the society. Their organization thus approximates more closely to that of the Dublin and Edinburgh than of the London Art Union.

CHAMBRE DES REPRESENTANTS.

Séance du 30 *Avril* 1844.

PROJET DE LOI SUR LES LOTERIES.

EXPOSÉ DES MOTIFS.

Project of Law on Lotteries.

Messieurs,

LE Gouvernement provisoire a supprimé l'impôt des loteries.

Diverses dispositions de nos lois, telles que l'art. 410 du Code pénal et le No. 5 de l'art. 475 du même Code, punissent les loteries particulières ou jeux de hasard.

Toutefois l'application de ces lois a offert plusieurs difficultés.

Le projet que nous avons l'honneur de vous soumettre, d'après les ordres du Roi, fera cesser les doutes qui se sont élevés et comblera les lacunes qui présente la législation actuellement en vigueur.

Article Premier.—L'art. 1er prohibe les loteries; il définit comme telles, toutes opérations sous quelque forme que ce soit, destinées à procurer un gain par la voie du sort.

Cette définition paraît comprendre toutes les combinaisons au moyen desquelles, dans ces derniers temps, l'on a tenté d'éluder la prohibition écrite dans l'art. 410 du Code pénal; elle comprend notamment les ventes d'immeubles ou d'objets mobiliers par actions tirées au sort, les ventes avec prime ou autres bénéfices dus au hasard, toutes loteries consistant en simples mises d'argent; elle embrasse, en un mot toutes les combinaisons aléatoires non autorisées par les lois.

La nécessité d'une définition résulte de faits nombreux.

Art. 2.—Les opérations prohibées et définies par l'art. 1er, tombent naturellement sous l'application de l'art. 410 du Code pénal, sinon d'après son texte du moins d'après son esprit.

L'art.

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L'art. 2 du projet renvoie à cette disposition en ce qui concerne les pénalités.

Toutefois une exception est proposée :

Bien que la confiscation spéciale soit prononcée très-fréquemment par nos lois, il y aurait une excessive sévérité à l'appliquer aux propriétés immobilières.

Le juge substituera, en ce cas, à la confiscation, une amende qui pourra s'élever jusqu'à la valeur estimative de l'immeuble mis en loterie.

Art. 3.—Il n'existe point de disposition qui interdise expressément la publication d'avis ou d'annonces faisant connaître au public l'existence de loteries étrangères, ainsi que tous faits tendant à faciliter le placement ou l'émission des billets.

L'art. 3 du projet prononce contre les auteurs de ces faits une peine correctionnelle, quel que soit le mode de publication.

La prohibition des avis ou annonces est une conséquence nécessaire de l'interdiction des loteries elles-mêmes.

Art. 4.—L'art. 4 prévoit les récidives et autorise le juge à élever, en ce cas, jusqu'au double du maximum les peines d'emprisonnement et d'amende prononcées par les articles précédents.

Cette cause d'aggravation des peines est reconnue par toutes nos lois répressives.

Le même article autorise le juge à appliquer aux délinquants l'art. 463 du Code pénal. A défaut de mention expresse, cette disposition qui permet de faire la part des circonstances atténuantes ne pourrait être invoquée.

Art. 5.—Pour éviter les doutes qui pourraient naître sur l'existence obligatoire des articles 410 et 475, No. 5, du Code pénal, il a paru utile de les rappeler formellement. Le projet se concilie sans peine avec ces deux articles, dont il étend seulement la portée.

Art. 6.—L'art. 6 excepte des prohibitions absolues résultant des articles précédents, les loteries d'objets mobiliers exclusivement destinées à des actes de bienfaisance ou de piété ou à l'encouragement de l'industrie ou des arts.

Cet article consacre en droit la tolérance de fait dont ces loteries ont joui depuis longtemps. Cette exception se justifie facilement par le but que ces loteries sont destinées à atteindre ; mais pour prévenir les abus qu'une tolérance illimitée pourrait faire naître, il est nécessaire non-seulement de soumettre ces loteries à un contrôle, mais encore d'exiger une autorisation du Gouvernement, autorisation qui pourra être refusée, si l'utilité et l'opportunité de l'opération ne sont pas justifiées, ou du moins qui sera subordonnée à des conditions de nature à faire disparaître tout inconvénient.

Le Ministre de la Justice,
Baron *D'Anethan.*

Projet de Loi.

Leopold, Roi des *Belges*, à tous présents et à venir, Salut.

Sur la Proposition de Notre Ministre de la Justice, nous avons arrêté et arrêtons :

Notre Ministre de la Justice présentera aux Chambres, en notre nom, le projet de loi dont le teneur suit :

Article Premier.—Les loteries sont prohibées.

Sont réputées loteries toutes opérations sous quelque forme que ce soit, destinées à procurer un gain par la voie du sort.

Art. 2.—Les peines portées en l'art. 410 du Code pénal, seront appliquées aux auteurs entrepreneurs, administrateurs, préposés ou agents des loteries Belges ou étrangères.

Néanmoins, s'il s'agit de loteries d'immeubles, la confiscation prononcée par ledit article sera remplacée, à l'égard du propriétaire de l'immeuble mis en loterie, par un amende qui pourra s'élever jusqu'à la valeur estimative de cet immeuble.

Art. 3.—Ceux qui auront placé, colporté ou distribué des billets de loteries prohibées, ceux qui, par des avis, annonces, affiches ou par tout autre moyen de publication, auront fait connaître l'existence de ces loteries ou facilité l'émission de leurs billets, seront punis d'un emprisonnement de 15 jours à 3 mois et d'une amende de 100 francs à 2,000 francs.

Art. 4.—Après une première condamnation, les peines d'emprisonnement et d'amende comminées par les articles précédents, pourront être élevées jusqu'au double du maximum.

L'art. 463 du Code pénal sera toujours applicable aux faits prévus par la présente loi.

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Art. 5.—Les loteries d'objets mobiliers, exclusivement destinées à des actes de piété ou de bienfaisance ou à l'encouragement de l'industrie ou des arts, pourront être autorisées par des arrêtés royaux qui indiqueront, pour chaque cas spécial, les conditions auxquelles l'autorisation sera subordonnée.

L'art. 2 sera applicable aux loteries de cette catégorie non autorisées.

Notre Ministre de la Justice est chargé de l'exécution du présent arrêté.

Donné à Londres, le 27 Avril 1844. LEOPOLD.

Par le Roi: Le Ministre de la Justice,

Baron *D'Anethan.*

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[*N.B.*—In this Index, the Numerals following *Rep.* refer to the Page of the Report; the *Figures* following the Names of the Witnesses to the Questions of the Evidence; and those following *App.* to the Page of the Appendix.]

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ACTS OF PARLIAMENT. Examination by the Committee as to how far art unions are affected by existing laws, *Rep.* xxvi——Laws by which art unions may be said to be at present affected, *ib.*——Difference in the opinion of counsel as regards the operation of these laws in England, *ib.*——The alterations proposed in the constitution of art unions should be embodied in the clauses of an Act of Parliament, *Graves* 3010——Whether a legislative enactment, going into too minute a specification of what ought to be the duties of these bodies, would not be too direct an interference with private arrangements, *ib.* 3015, *et seq.*

Agents (London Art Union). Agents have been appointed on the part of the London Art Union in various parts of the country, *Godwin* 322-328——This has not been found to interfere with the operations of other art unions, *ib.*

See also *Local Secretaries.*

Almanacks. An artistical almanack was issued gratuitously, in the year 1843, to the subscribers to the London Art Union, *Godwin* 605, 606.

American Art Union. Reference to the American Art Union, formerly called the Apollo Association, incorporated 1840, *Godwin* 552-554.

Annuals. Large number of fine engravers employed by the annuals; change in the public taste in regard to these works, *Burnet* 3497-3503——The amount expended by art unions is very far short of the money expended a few years ago on annuals, *Foggo* 4668.

Apollo Association (America). See *American Art Union.*

Aqua Fortis Engraving. Aqua fortis engraving and etching have not been seriously considered as separate branches of the art of engraving, *Godwin* 138, 139.

Architecture. One of the objects of the London Art Union is to promote architecture, within certain bounds, *Rep.* iv——Architecture did not enter into the views of the Art Union of London, *Godwin* 20——But architectural designs may be selected by prize-holders, if exhibited in any of the galleries whence the prizes are selected, *ib.*——Architecture might be encouraged by art unions; this branch of art has been excluded abroad, *Uwins* 1811-1814.

Great improvement in architecture in Ireland of late years, *Blacker* 1381——Reasons for the decline of architectural skill, as well as other arts, in Ireland, *ib.* 1470-1480.

"*Arran Fisherman's Drowned Child.*" Amount Mr. Bacon is to receive for his engraving of Mr. Barton's "Arran Fisherman's Drowned Child," *Rep.* viii.

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2. *Objections to Art Unions, as regards their Effect upon Art; Observations and Opinions of the Committee on these Objections.*
3. *Influence of Art Unions upon Art in Ireland.*

1. *Beneficial Effects of Art Unions upon Art in this Country, generally:*

The advancement of art, the highest encouragement and greatest diffusion of art through all classes, is the object proposed by art unions, *Rep.* xxx——Efficiently to carry out this object, it is important that each branch of art should be kept steadily in view by these societies, *ib.*——Beneficial effect of the Art Union of London upon the arts of this country, *Colnaghi* 3718——Beneficial influence of the art unions upon art and artists, *Foggo* 4666.

2. *Objections to Art Unions, as regards their Effect upon Art; Observations and Opinions of the Committee on these Objections:*

Observations of the Committee as to the influence of art unions on art, *Rep.* xviii——The usual objections made to the effect of art unions on art are reducible to the following heads; viz.—

1. They have tended to produce in art an undue and injurious stimulus, *Rep.* xviii——Observations, remarks, and comments of the Committee upon this objection, *ib.*

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2. They have tended to produce, in painting especially, an undue production of inferior works, and encouragement of inferior artists, *Rep.* xviii——This objection considered, and answered by the Committee, *ib.* xix.

3. They have neglected and injured the production of high art, for which they professed themselves founded, by diminishing ordinary patronage, *Rep.* xviii——The consideration of this objection entered into by the Committee, with extracts from the evidence of various witnesses, to show how far it is well founded or otherwise, *ib.* xx–xxii.

4. They have tended to produce in engraving a multiplicity of inferior productions, to the injury of higher art, and the legitimate progress of engraving and publishing, *Rep.* xviii——Consideration and examination of the Committee into the nature of this objection; statement made by them that they cannot acquiesce in the opinion that there is in the art-union system, under proper regulation, any inherent peculiarity which precludes it from employing its means to the fullest advantage in encouraging a high school of engraving, *ib.* xxiii——It has been not only for the benefit of the engraver and publisher, but to the general elevation and extension of art, *ib.*

5. They have neglected the other branches for which they were founded, such as sculpture and modelling, *Rep.* xviii——Opinions of the Committee upon this ground of objection, *ib.* xxiii, xviv.

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3. *Influence of Art Unions upon Art in Ireland:*

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"*Art Union Journal.*" Reference to a work published under the title of the "Art Union Journal; it is a fair journal of criticism on works of art, and likely to influence the public in their choice of such works, *Godwin* 350–356. 466–471.

ART UNIONS:

1. *Objects, present Position, and Results of Art Unions.*
2. *Laws affecting Art Unions.*
3. *Objections to Art Unions.*
4. *Means for Extending, Securing, and Improving Art Unions.*

1. *Objects, present Position, and Results of Art Unions:*

Objects, present position, and results of art unions, *Rep.* iii, *et seq.*——Enumeration of the principal art unions in the United Kingdom, *ib.*——Variety in the constitution and management of art unions, *ib.* xxxvii.

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3. *Objections to Art Unions:*

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2. *Diversity of Opinions among Artists as to the Influence of Art Unions, and on their Constitution and Management.*
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4. *Opinions against them.*
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ARTISTS—continued.

1. *Beneficial Effects of Art Unions on the Character and Interests of Artists:*

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4. *Opinions against them:*

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B.

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Berlin. Laws and regulations of the Art Union at Berlin, under the patronage of the King of Prussia, *App.* 369.

Birmingham Art Union. The Royal Birmingham Art Union, and indeed the other art unions of England, differ little from that of London in their objects or constitution, *Rep.* iv. —— Date of the establishment of the Royal Birmingham Art Union, *Mason* 851——The object of the society is the encouragement of art generally, *ib.* 855–859.

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Prospectus of the institution handed in, 1401——A gallery of national art and of national antiquities would be highly serviceable to the promotion of art in general; they have been adopted in other countries with great advantage, 1423–1428.

The reason of the notice being given which caused the suppression of art unions, was the fact of their being supposed to come within the Lottery Act, 1429——Difficulties in the way of establishing beneficially a society for the encouragement of art without those parts of the plan which are supposed to bring it within the operation of the penal law, 1430–1439.

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"*Blind Girl at the Well.*" Complaints made of the conduct of the council of the Dublin Art Union in having given Mr. Burton 100*l.* for his copyright of the "The Blind Girl at the Well," although under the circumstances it was fully warranted, *Rep.* viii.—Favourable reception of this print by the subscribers, *Cash* 643——This engraving will fetch more than the original price in the trade, *Graves* 2798, 2799——The high price fixed upon the engraving accounted for, *ib.* 2869, 2870——Reasons for this engraving being so highly prized, *ib.* 2874, 2875——The plate has done good in Ireland; the circulation has been nearly confined to that country, *ib.* 2953——This engraving has borne a higher price in the market than it was originally issued at, *Colnaghi* 3759–3761.

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"*Bolton Abbey.*" Complaint of Mr. Cousins with regard to the great number of impressions struck off from this plate, *Boys* 4385–4393.

Booksellers. Injury to the bookselling trade from the Parker Society and other societies of a similar nature, *Ryall* 3473–3478.

Boydell, Alderman. Special Act of Parliament granting Boydell a lottery on account of the war having destroyed all his continental debts, *Graves* 3105.

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Boys, Mr. Petition of Thomas Boys, printseller and publisher, No. 11, Golden-square, London, to the House of Commons, on art unions and fine art distribution, *App.* 360.

See also *Fine Arts' Distribution,* 1.

Breaking up Plates. It is the practice of the Irish Art Union to break up the plates after the subscribers are supplied, *Blacker* 4639——The committee might have obtained more for their worn-out plate of the "Blind Girl" than the plate cost, with all the expenses of paper and printing, *ib.* 4640.

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Bremen. Statutes of the Art Union in Bremen, passed December 1837, *App.* 401——Papers relative to the Art Union in Bremen, *ib.* 403——Report upon the third exhibition of paintings in Bremen, from 23d April to 21st May 1843, *ib.*

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British Institution. Unfair system prevailing at the British Institution with regard to the hanging of pictures, *Foggo* 4697.

Bronzes. During the year 1844–45 bronzes from the works of British artists on a small scale were allotted as prizes, *Rep.* iv——Sums appropriated by the London Art Union in various years for bronzes, *ib.* xii——There are few branches of the fine arts which deserve more encouragement, and have received less than bronze casting, *ib.*——Whether owing to superior workmanship, design, facilities, demand, or competition, on the Continent, their bronze and medal works surpass ours, *Rep.* xii; *Wyon* 2021——Statement by Mr. Blacker that the encouragement of this branch of art in Birmingham would be of more especial advantage than in almost any other part of England, *Rep.* xii——In this branch of art, compared with other nations, we are deficient, *ib.* xxx.

Degree of success which has attended the commissions given by the Art Union of London for the execution of works in bronze; first, in reference to the artist, and secondly, in reference to the individual subscribers, *Godwin* 404–427——The Art Union of Dublin has not offered prizes for works in bronze, but intends doing so, *Cash* 818——Improvement observable in the bronze works in the Birmingham manufactories within these few years, *Mason* 884–890——Bronze casts from some of the most distinguished works should be distributed as prizes by art unions to encourage the art, *Uwins* 1803–1806——The application of a portion of the funds to the distribution of bronzes recommended, *Wyon* 2019–2031——This branch of art requires probably more encouragement than any other, *ib.* 2019–2029.

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Brougham, Lord. Has recently expressed a very strong opinion that art unions are perfectly legal, *Godwin* 579.

Brunswick. Regulations of the Brunswick Art Union, *App.* 420.

Brussels. Rules and regulations of the Fine Art Institution at Brussels, *App.* 446.

Burnet, John. (Analysis of his Exidence.)—An engraver; has also been engaged in publishing, 3487–3491——The injury produced by art unions will be most felt by engravers of the middle class, 3492, *et seq.*——If the art unions were abolished the middle class of painters would suffer, 3495——Large number of fine engravers employed by the annuals; consequence of the change in the public taste with regard to these works, 3497–3503——The art unions cannot employ all the talent of the country; no painter of eminence or genius has been brought forward since their establishment, 3504, 3505——Anything offering an undue stimulus to art is injurious, 3506–3511——The distribution of engravings by the Art Union of London has destroyed the production of all cheap engravings

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published at the same price as the Art Union's, 3512-3518——It has deteriorated and pauperized the artists, and destroyed private patronage, 3519-3521——Increase in the demand for high works of art of late years; it is not sufficient to remunerate publishers for devoting their capital to works of that kind, 3523-3528——Witness signed the petition of the engravers against the art unions, 3529——He has no objection to make with regard to the use of the electrotype, 3530-3535.

[Second Examination.]—Petition presented to The House in favour of art unions by certain engravers; how far the allegations of that petition are accurate; means by which signatures to the petition against art unions are alleged to have been obtained, 3537-3546——Grounds for considering art unions injurious to line engraving; no analogy exists between books and engravings; objection to the taste of the public being improved at the expense of the author or artist, 3547-3560——Approval of the distribution by art unions of compositions in outline; such works would not interfere with the interests of engravers, and would be of benefit in improving the taste of the public, 3561-3565. 3603-3606——The art union should be placed under the management of a select committee; how and by whom such committee should be appointed, 3566-3578.

Opinion of the most eminent artists, both painters and engravers, in London, on the effects of the Art Union; how far they have been injured by it; witness considers those artists who have signed the petition in favour of art unions to be bad judges of their own interest, 3579-3602. 3607, 3608——Arrangements in general made between publisher and engraver, 3609-3612——Increasing demand for engravings in this country, 3613-3616——The English school of engraving has not applied itself to engravings of a higher class of historical and religious subjects from the old schools of Italy, because the taste of the country is not in that line; engravings of that description brought from the Continent have generally sold very well, 3617-3622——The whole art would be benefited by the suppression of art unions, 3623-3626——Art unions, properly administered, would be advantageous, 3627-3630——Mezzotint is not employed by art unions, not throwing off a sufficient quantity, 3631——Witness has no objection to electrotype, except in so far as it deteriorates the value of the prints by printing a larger number, 3635.

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Callcott, Sir *Augustus.* Reason for judging that he is favourable to the Art Union of London, *Godwin* 543.

Cameos. Reason why no encouragement has as yet been given by the London Art Union to the execution of engraving in cameo or in *pietra dura, Godwin* 174-176——We have so few artists who work in cameo, that it would be desirable to aid the art, *ib.* 178, 179. 182-185.

Cartoons. Opinion that the recent exhibition of the cartoons was creditable to this country, *Godwin* 519-521——The talent for design appeared to exist most among the younger artists, *ib.* 517——The probable cause was, that they had been much more abroad than the elder artists of England, *ib.* 518——The premiums given for the best cartoons by the Commission of Fine Arts has elicited a most gratifying exhibition of the talent of the country, *Blacker* 1448-1450——It would be a highly useful application of the funds of the Dublin Art Union to invite artists in Ireland to an annual competition in cartoons, *ib.* 1451-1456——Great opportunity afforded by the exhibition of the cartoons for the display of talents, which would have remained otherwise unknown, *Graves* 2926-2934——The adequate execution of such works as the cartoons would be a great means of advancing the English taste in art; arrangement made by the Prussian government for having the English cartoons engraved, *Leggatt* 3240-3246.

Carvers and Gilders. General opinion of the trade in favour of art unions, *Moore* 4361-4364.——*See* also *Frames.*

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Cash, George. (Analysis of his Evidence.)—Is intimately acquainted with the Art Union of Dublin; has been a member of the general committee ever since its formation, and a member of the committee of selection for the last two years, 607, 608.——Other situations witness holds in connexion with artists, 609——General objects of the Art Union of Dublin; period at which founded, 610-613——It has particularly for its object the furtherance of high art, all purposes connected with art; mode in which it proposed to carry out this object, 611-623——The prizes are chosen by the committee of selection, 616.——Constitution of the Art Union of Dublin; election of the committee; mode in which they exercise their functions, 624-632——Only about one-half of the sum contributed

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Casts. Sums appropriated in various years by the London Art Union for casts, *Rep.* xii——How far the distribution of casts might be adopted with advantage, *Cooper* 1943-1946——It would be advisable to combine the distribution of casts of distinguished pieces of sculpture and the distribution of bronze medals with that of engravings, *Etty* 2248-2250——The distribution of casts from statues would tend to increase a taste for sculpture, *Wagstaff* 2685, 2686——The distribution of casts would be of benefit, *Graves* 2970; *Leggatt* 3337——The distribution of casts from bronze, and medals, would affect a certain class of tradesmen in London, *Ryall* 3485.

Casts of celebrated works and medals have been added by the Dublin Art Union as prizes, distributed in the same manner as other prizes, by lot, *Rep.* viii——Great want in Ireland of proper galleries of casts from works of art, *Blacker* 1400——Resolution come

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to by the members of the Art Union of Dublin, that it would be desirable to establish such a gallery, *Blacker* 1400–1422——Prospectus of the proposed institution handed in to the Committee, *ib.* 1401——Further evidence as to the proposed gallery of casts, *ib.* 1440——The society distributes casts from the works of sculpture to which they have adjudged premiums; this is a very satisfactory mode of diffusing a love and appreciation of art, *ib.* 1500–1507.——*See* also *Bronzes. Models.*

Chalk Plates. Number of impressions taken from chalk plates, invented by witness, *Ryall* 3418, 3419.

Cheap Engravings. The distribution of engravings by the Art Union of London has destroyed the sale of all cheap engravings published at the same price as the Art Union's, *Burnet* 3512–3518.

Clark, Mr. *Charles.* Opinion of Mr. Charles Clark as to the legality of art unions, *App.* 368.

Clerk, Sir *George,* Bart., M.P. Sir George Clerk, the Secretary to the Treasury, is a subscriber to the Art Union, *Godwin* 577.

Collins, Mr. His opinion is favourable to the London Art Union, *Godwin* 545.

Colnaghi, Dominic. (Analysis of his Evidence.)—Is acquainted with the Art Union of London, 3715——Its beneficial effect upon the arts of this country, 3718——Injury to the engraver from the use of the electrotype, 3720, 3721——The electrotype is a less expensive mode of taking off a greater number of impressions than retouching the plate, 3722——Number of impressions taken by an electrotyped plate, 3723——Number of impressions taken off a copper plate before requiring to be retouched; number of impressions that can be taken off after retouching; expense of retouching, 3724–3728——The electrotype process is considerably cheaper than retouching; it is not inferior in point of excellence, 3729–3732——Inferiority of the last impressions of the electrotype, 3733–3738——Maximum number of impressions taken from a steel plate, 3739, 3740——Steel engraving, from the power of greatly multiplying impressions, has influenced art in a manner similar to the electrotype, 3741——The value of early proofs will be entirely lost, owing to the electrotype, 3742——The electrotype is not generally employed by the printsellers; it is calculated to lower the value of property, 3743–3746.

Increase of the publishing trade created by the art unions, 3747–3753——The diffusion of engravings is advantageous both to printsellers and engravers, 3754——The engravings issued by the Art Union of London are creditable to the society; they have done great good, 3755–3757——Some of the prints when they have been in the market have borne a higher price than that at which they were issued to the subscribers, 3759–3761——The National Art Union for England, projected some time ago, was on a totally different basis from the Art Union of London; it was to bring profit to the projectors, 3762–3764——Approval of a plan for giving a certain number of prizes to be applied to the purchase of engravings, in the same way as the purchase of paintings, 3765——As also of the appointment of a committee for the selection of pictures; probability of there being some dissatisfaction, 3765–3777.

Engravers have not been injured by the art unions up to the present moment; if the electrotype process is allowed to go on, it will injure them, 3778–3780——Painters have benefited by the Art Union; the societies have done harm, in bringing up a class of men who never would have been painters but for the art unions, 3781–3786——Increasing taste for art among the people generally, 3787, 3788——Improvement in art manifested in the public exhibitions of late years; to be attributed to the art unions, 3789–3795——Class of engravings for which there is the greatest demand in this country, 3798–3800——Increasing demand for works of the old masters, 3801–3804——Very few of the productions of Raphael and Michael Angelo, and other great masters, have been engraved by English engravers; how this is to be accounted for, 3803–3808——Every facility is given to the English engraver to make engravings from the works at the National Gallery, the Cartoons at Hampton Court, and other public collections, 3809.

Colnaghi, Mr. Mr. Dominic Colnaghi has always been an earnest supporter of the Art Union of London, *Godwin* 562.

Combination. Great value of the principle of combination of individuals for carrying out great works; such combination, in free states, is to be preferred to works being carried out by government, *Foggo* 4661–4665.

Commissions to Artists. In the event of the prizeholder finding the work which he was desirous of possessing disposed of, it would be an advantage if he were allowed the power of giving a commission, *Stanfield* 2376–2382——Plan adopted by witness in his fine art distribution of allowing a subscriber to give a commission to an artist to the value of his prize, *Boys* 4367——Importance of this improvement; it is one of which the art unions might avail themselves, *ib.*——Limited sphere of selection to which prizeholders are confined; practicability of giving commissions to artists, *Eastlake* 4470, 4471——Recommendation that paintings be ordered on commission by the Art Union, *Parkes* 4675.——*See* also *Competition. Painting. Selection of Prizes.*

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Committee of Management. The principal alteration to be suggested in the constitution of art unions is the election of a committee to whom the entire control should be given, *Uwins* 1828–1830——Periodical changes in the members of the committee, by annual elections, should be made, *Pye* 3659——Independent gentlemen, though amateurs, are to be preferred to artists in the committee of management of the Art Union, *Turner* 4044–4051——Gentlemen in general are not judges of a picture to be engraved, *ib.* 4052–4054——No advantage would result from associating on such occasions with the committee persons professionally acquainted with engraving, *ib.* 4055, 4056——The committee before deciding upon an engraver should consult the engraver in reference to his peculiar talent, and the subjects he would prefer, *ib.* 4057, 4058——The selection of engravers, and subjects for engraving, should be left to an amateur committee; there is no apprehension that they will abuse their power, *Shenton* 4320, 4321. 4324——Objection to a committee enduring for a long period without re-election; a certain portion should withdraw every year, *Foggo* 4673——The removal annually of a certain number of members of the committee should be compulsory, *ib.* 4691, 4692.

Competition. Commissions for engravings are better than competition; injurious effect of competition, *Graves* 2907–2913; 2933, 2934——Effect of competition in discovering talent otherwise unknown or neglected; result of the exhibition of works for the decoration of the Houses of Parliament, *ib.* 2923–2934——Witness would prevent art unions entering into competition with the publisher; objection generally to combination for bringing works of art at a cheap rate before the public, *Ryall* 3462–3469.

See also *Engravers and Publishers.* *Publishers and Printsellers.*

Continent, The. In Germany the public taste for art is greater than in England; but it is not so in France or Italy, *Uwins* 1831——Estimation in which English engravings are held on the Continent, *Graves* 2719–2722——Limited sale of our engravings on the Continent, *Ryall* 3451——Large number of engravings introduced from the Continent; love for foreign works of art in England, *W. Finden* 3861–3864.——The foreign productions are mostly from subjects of high historical or religious art; improvement effected in the public taste thereby, *ib.* 3865-3870——Reason of our engravings not bearing so high a price on the Continent as they otherwise would, *E. Finden* 3975——Great number of engravings of a high class introduced from the Continent; proof here afforded of the willingness of the public to encourage art, *Shenton* 4271–4276.

See also *Bronzes.* *Cousins,* Mr. *Electrotype Process,* I, 1. *Engravers and Publishers,* 2. *France.* *Germany.*

Continental Works of Art. Improvement in the public taste of this country from the introduction of continental works, *E. Finden* 3983–3985.

"*Convalescent, The.*" The Art Union of London intends issuing an engraving from Mulready's picture of "The Convalescent" to the subscribers for the year 1845, *Fahey* 1688——Probable number of subscribers for this plate, engraved in Mr. Doo's best style, *Ryall* 3455.

Cooper, Abraham, R.A. (Analysis of his Evidence.)—A subscriber to the Art Union; has had pictures selected, 1870–1872——In the absence of a better style of patronage, the art unions have been the best thing that could have happened to artists, 1873, 1874——They have had the effect of directing young artists to objects higher than mere portraits, 1875, 1876——One of the objects of the Art Union of London has been the encouragement of the higher branches of art, 1877——This intention has not been carried into effect to the letter; the prizeholders having the selection, a great deal has depended upon their taste; the result has been that in some few instances bad selections have been made; but in the majority the selection has been tolerably good, 1877–1883——The description of art to which the attention of the prizeholders has in general been directed has been to fancy subjects and landscapes, 1884. 1901–1904——How far this carries out the object of the Art Union, namely, the encouragement of high art, 1885–1888——Reasons for hoping that the public, even if the choice be left to them, may arrive at a better taste, 1889–1891——With respect to prizes of the value of above 100*l.*, it would be advisable to put it in the hands of the committee, 1892–1900.

Observations as to the motives which have generally guided prizeholders in their selection of paintings, 1901–1904——The engravings published by the London Art Union are, with one or two exceptions, highly creditable to all parties, 1905-1908——A system of selection which should be in some degree dependent on the opinion of the committee, and in some on the part of the individual, would be desirable, 1909–1918——Reasons for forming the opinion that the shareholders would object to the proposition of setting apart a portion of the subscriptions for the purchase of works of art, with a view of forming a public gallery; it would, however, tend to do good, 1919–1921——Approval of the system of distributing outlines, 1922, 1923——The distribution of engravings is an effective means of encouraging art, but witness objects to the mode in which it is done, 1924, 1925——Objection to the application of the electrotype, 1926–1936——Instead of one engraver being employed for the execution of one subject three or four should be employed for the execution of several, 1929. 1937–1942. 2001.

The distribution of bronze casts among the prizeholders would be beneficial; as would

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also the distribution of bronze medals amongst some of the subscribers, in lieu of a print, 1943–1946——Inferior artists have not been encouraged to any inordinate degree by art unions, 1947–1949. 1985–1990——The Art Union has not in any way diminished private patronage, 1950–1952——The artists with whom witness is acquainted prefer the system of selection adopted by the London Art Union to that of the Dublin and Edinburgh, 1953–1956——The London Art Union extends its patronage to artists of the British empire generally; the prizeholders may choose the work of a foreign artist if exhibited in London, 1957–1959——The most celebrated artists in London are favourable to art unions, 1960–1969. 2002——The art unions do not tend to raise the price of pictures artificially, 1970–1984——In consequence of the encouragement that has been given to art, it has extended itself lower in society, and made itself more a part of every-day life than it was, 1991–2000.

Cooper, Mr. His opinion is in favour of the London Art Union, *Godwin* 545.

Copper-plate Engraving. Maximum number of impressions taken from a copper-plate, *Wagstaff* 2676——Number of impressions taken off a copper-plate, *Graves* 2750——Average number of impressions that may be taken off a copper-plate; number of impressions after which the bloom goes off a plate, *ib.* 2779–2784——No engraving on copper can take more than 2,000 or 3,000 impressions at the very utmost without being quite deteriorated, *Burnet* 3559——A copper-plate will not produce more than 500 good impressions, to do justice to the artist's fame, *E. Finden* 3936.

See also *Electrotype Process. Line Engraving. Mezzotinto Engraving. Steel Engraving.*

Counsel. Difference in the opinion of counsel on the subject of the laws affecting art unions; the one given by Mr. Serjeant Talfourd, 21st February 1843, and the other by Mr. Fitzroy Kelly and Mr. Charles Clark, 9th March 1843, *Rep.* xxvi——The first statement for the consideration of counsel was submitted on the part of the printsellers and publishers of the metropolis, and embraced three cases; these cases enumerated, *ib.*—Opinions of counsel as to the legality of art unions, *App.* 366.

See also *Acts of Parliament. Attorney-general. Kelly,* Mr. *Fitzroy. Legality of Art Unions. Talfourd,* Mr. Serjeant.

Cousins, Mr. High estimation in which his works are held on the Continent, *Graves* 2719–2722.

Critical Catalogues. Suppression by the Committee of the Art Union of critical catalogues, written by a Mr. Clarke, sold at the doors of the exhibition last year; similar catalogues are published and distributed at the doors of Westminster Hall and the National Gallery by permission of Government, *Foggo* 4675–4690.

D.

Decorative Art. The committee of the London Art Union do not think decorative art unworthy of their attention and encouragement, *Godwin* 140.

Design, Art of. Works of design are not excluded from the patronage of the Art Union of London, *Godwin* 24, 25——The society hoped, incidentally, by spreading a knowledge and love of art among the people generally, to improve the manufactures, *ib.* 27——They did not however contemplate encouraging any special application of the arts of design to manufactures, *ib.* 28.——*See* also *Schools of Design.*

Dewint, Mr. Reasons for supposing that Mr. Dewint is in favour of the London Art Union, *Godwin* 548.

Diffusion of Art. Recommendations submitted by the Committee to the Legislature, with a view to rendering art unions more subservient to the improvement and diffusion of art through the different classes of the community, *Rep.* iii.

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3. *By the Edinburgh Art Union.*

1. *By the London Art Union:*

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ELECTROTYPE PROCESS:

I. *London Art Union:*
1. Generally.
2. Cause of this Process being adopted.
3. Opinions in favour of the Process.
4. Objections to it; Observations of the Committee on these Objections.
5. Period at which it should be applied.

II. *Dublin Art Union.*

III. *Edinburgh Art Union.*

I. *London Art Union:*

1. Generally:

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Encouragement

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Encouragement of Art. The object which the London Art Union professes to have in view, is the encouragement of art in all its departments, limited naturally by the means at its disposal, *Rep.* iv.

ENGRAVERS AND PUBLISHERS:

1. *Operation of Art Unions on the Interests of Engravers and Publishers.*
2. *Evils arising from Engravers being held in such low Estimation in this Country.*
3. *Opinions of Engravers in favour of Art Unions.*
4. *Objections to Art Unions.*

1. *Operation of Art Unions on the Interests of Engravers and Publishers:*

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3. *Opinions of Engravers in favour of Art Unions:*

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ENGRAVERS AND PUBLISHERS—continued.

3. *Opinions of Engravers in favour of Art Unions*—continued.

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ENGRAVING:

I. *London Art Union:*

1. Generally.
2. Favourable operation of Art Unions on the Public Taste, with respect to Engraving.
3. Quality of the Engravings distributed by Art Unions; Character of the Subjects chosen.
4. Evidence as to the Numbers struck off and Distributed.
5. Suggestions for the Employment of a larger Number of Engravers, and limiting the Number of Impressions.
6. The Selection of Modern Subjects, and Encouragement of Living Artists thereby, recommended.
7. How far Art Unions act injuriously on the Art of Engraving, and on Engravers and Publishers.

II. *Dublin Art Union.*

III. *Edinburgh Art Union.*

I. *London Art Union:*

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3. Quality of the Engravings distributed, &c.—*continued.*

There is no objection to the distribution of engravings of a high class; the distribution of inferior engravings is, however, objectionable, *Etty* 2227-2232——Some of the engravings distributed by the art unions are creditable to the art of engraving, *ib.* 2229——Under the circumstances in which they have been produced, the engravings distributed are as good as could be expected; they have not tended much to the improvement of the public taste, *Fielding* 2311-2323——Low value of the prints issued by the Art Union; attributed to the electrotype, *Graves* 2794-2802. 2832. 2847-2850. 2859-2862. 2876——Care taken by witness to prevent inferior impressions being circulated; the same principle might be adopted by an art union, *Graves* 2935-2938——Inferior subjects selected by the art unions for their engravings, *Leggatt* 3168, 3169. 3188. 3193, 3194——Low price at which the productions of the London Art Union may be purchased, in consequence of their inferiority, *ib.* 3171-3187. 3206-3209.

Class of subjects which would be most suited to advance high art and the public taste, *Leggatt* 3188-3196——Bad selection of pictures for engraving for the Art Union hitherto, from want of taste on the part of the committee; there are plenty of pictures in the National Gallery they could have chosen, *Ryall* 3440-3444——Errors into which the London Art Union has fallen with regard to engraving; advertisements for tenders of price and quality of engraving, *Pye* 3639-3642——The many bad impressions produced by the London Art Union is one cause of the engravings being reduced to so small a value, *ib.* 3643, 3644——The engravings issued by the society are creditable to them; they have done great good, *Colnaghi* 3755-3757——Some of the prints when they have been in the market have borne a higher price than that at which they were issued to the subscribers, *ib.* 3759-3761——Class of engravings for which there is the greatest demand in this country, *ib.* 3798-3800——The Art-Union prints have been very little in the market; they are not of much less value than they were issued at; witness has not heard of their being sold for 2*s.* 6*d.* or 1*s.*, or of their being sold at stalls in the streets, *E. Finden* 3938-3942——Excellence of the engravings hitherto distributed by the Art Union; comparison with the art unions of Dublin and Edinburgh, *Turner* 3999-4001.

4. Evidence as to the Numbers struck off and Distributed:

The number distributed is the same as the number of subscribers; greatest number of subscribers in any one year, *Godwin* 60, 61——The number of prints distributed cannot be all struck off one plate, *ib.* 62——The maximum of engravings to be struck off one plate is regulated by the engraver himself, *ib.* 73-75. 90. 105, 106——Information with respect to the number of copies struck off from any one engraving which has been engraved by the Art Union, *ib.* 593-600——Number of impressions which are taken off one plate; it is the great numbers that are issued that deteriorates them in the eyes of the public, *Fahey* 1692-1699——Greater number of impressions afforded by line engraving than by mezzotint, *Ryall* 3415-3420——Importance of the number of impressions circulated being limited in cases where the work is choice; for the sake of cheapness, without extreme nicety, large editions may be disseminated, *Foggo* 4715.

5. Suggestions for the Employment of a larger Number of Engravers, and limiting the Number of Impressions:

Opinion of the committee, that besides the funds applied to the ordinary annual engraving now distributable, a certain sum should be reserved for the purpose of employing such engravers as the council should designate at stated periods (say every five years), on works of the highest character of art, *Rep.* xxxiv——Instead of employing one engraver for the execution of one subject, three or four should be employed for the execution of several, *Cooper* 1937-1942——The employment of a larger number of artists and a small number of impressions being struck off, would be more likely to produce benefit to the art of engraving, *Wagstaff* 2631, 2632——Practicability of employing more than one engraver, and limiting each plate to a certain number of impressions, *ib.* 2671——The employment of more engravers by the Art Union, instead of producing so many impressions from one plate, recommended, *Leggatt* 3170, 3171——Different styles of engraving should be employed, the prints being on a smaller scale than at present, *Ryall* 3421-3427.

It would be more advisable to give commissions for a greater number of engravings, with a limited number of impressions, *Pye* 3645. 3651——This has already been suggested to the Art Union, *ib.* 3645——The reputation and pecuniary interests of the engraver are depreciated by the great number of impressions taken from his work, *ib.* 3671-3673——This evil would be remedied by the suggestion of having several engravings, and of limiting the impressions, *ib.* 3676-3679——Maximum number of impressions that should be struck off any plate, *W. Finden* 3824, 3825——Not more than 1,000 impressions should be taken from one plate; limiting the number of impressions raises their value in the market, *Parkes* 4558-4561——Proposal, that instead of one plate and one engraver, the Art Union should employ five engravers, and spend 5,000 *l.* in five plates, instead

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Report, 1845—*continued.*

ENGRAVING—continued.

5. Suggestions for Employment of a larger number of Engravers, &c.—*continued.*

instead of 2,000 *l.* in one plate, *Foggo* 4707——The choice of subjects should still be left to the committee; two being from works already known, two commissions, and one the work of a foreign painter and a foreign engraver, *ib.* 4708-4742——No distinction would be made in the price of the impression from the foreign plate. *ib.* 4712.

6. The Selection of Modern Subjects, and Encouragement of Living Artists thereby, recommended:

Preference shown by the committee in their selection of the subject for the engraving, to encourage modern works of art; manner in which they are guided in the choice of the artists for their execution, *Godwin* 273-297——For the advantage of art it is advisable to confine the subject of the engraving to living artists, *Fielding* 2317-2323——Class of subjects which should be selected by art unions for engraving; modern art recommended in preference to ancient, *Shenton* 4326-4331——The subjects selected for engraving should be from the works of living artists, *Eastlake* 4495, 4496.

7. How far Art Unions act injuriously on the Art of Engraving, and on Engravers and Publishers:

Opinion of Mr. E. Finden, that up to the present moment art unions have acted on engraving neither beneficially nor injuriously, *Rep.* xvi; *E. Finden* 3891——How far the Art Union of London is calculated to advance the art of engraving; objection to the distribution of large numbers of engravings, *Wagstaff* 2619-2630——Conclusion that the same sum annually raised by the art unions would be applied to the production of engravings if they did not exist, *ib.* 2633, 2634——Considerable diminution in the sale of engravings in consequence of the distribution of prints by the art unions; consequent diminution of employment of persons producing that class of works, *ib.* 2635-2665——The engraving of a picture operates as an advertisement, *ib.* 2691, 2692.

The Art Union injures both the engraver and publisher, and also high art, *Graves* 2813-2823——Diminished sale of engravings of the class issued by the art unions; consequent injury to the second class of engravers, *ib.* 2831-2852. 2948-2953——Injurious operation of the proceedings of the Art Union of London on engraving generally, *Ryall* 3363, *et seq.*——Art unions, if allowed to distribute their engravings as they do at present, will drive publishers out of the market, and deprive a large number of assistants to engravers of employment, *ib.* 3372-3380. 3432-3439——Art unions would be injurious even if they encouraged mezzotinto and the other styles of engraving as well as line, *ib.* 3445-3456.

Injurious effect of the course at present pursued with regard to engraving, *Pye* 3643——The effect of the Art Union has not been to aid the cause of engraving; it may be made the means of raising the art to the highest pitch, *W. Finden* 3812——It has done no injury to engraving at present, *ib.* 3813——The Art Union of London has had very little effect at present on engravings, *E. Finden* 3926——The present distribution of engravings benefits the engravers, but has not any tendency to improve the art itself, *ib.* 3930.

II. *Dublin Art Union:*

The Dublin Art Union, in accordance with its profession, has offered premiums for line, mezzotint, wood engraving, lithography, medal dies, gem engraving, &c. *Rep.* viii——Amount and distribution of these premiums, *ib.*——Care bestowed by the Dublin Art Union in the management of their engravings, *ib.*——There is but one opinion as to the superiority of the engravings already executed, or in progress, *ib.*——The Dublin Art Union has been especially liberal in its application of funds to the promotion of this branch, *ib.*—— Arrangements of this society with respect to the delivery or distribution of the engravings, *ib.*

System adopted by the Art Union of Dublin in the selection of a subject for the engraving, and in the choice of the engraver to execute it, *Cash* 634-641——The engraving must be from the picture of an Irish artist; exceptions to this rule, *ib.* 634-640. 690-693——Instances to show that the society does not confine its engravings to subjects taken from oil paintings, *ib.* 642, 643——The engraver is not selected from Irish artists; they are not equal to the London engravers, *ib.* 688——High art would be better encouraged by extending the choice to the productions of the artists of the United Kingdom generally; but this would probably make the society unpopular with the subscribers, *ib.* 694-711——The mode in which the engravings distributed by the Art-Union of Dublin have been executed has given the greatest satisfaction, *Blacker* 1481-1483——Number of impressions which have been taken off one plate, *ib.* 1484——Explanation of a charge made against the Art-Union of Dublin with reference to the sum of 100 *l.* being given to Mr. Burton for the copyright of his picture, "The Arran Fisherman's Drowned Child," as the subject for the engraving to be distributed by the Dublin Art Union, *ib.* 1525, 1526.

III. *Edinburgh*

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Report, 1845—*continued.*

ENGRAVING—continued.

III. *Edinburgh Art Union:*

Engravings distributed by the society, *Bell* 1065, 1066——Rule followed generally in the selection of subjects for engraving, *ib.* 1067-1075——The purchase of the pictures themselves, and the selection of the one to be engraved from, have always been confined to living Scotch artists, *ib.* 1067-1075. 1100-1102——It is a greater encouragement to a painter to have his works engraved than to purchase his painting, *ib.* 1069-1074——It is at the same time an encouragement to the engraver, *ib.* 1075——The choice of the engraver is not confined to Scottish artists, *ib.* 1076, 1077.

The subscribers generally have been satisfied with the engravings they have received, *Bell* 1082-1088——Paper handed in to the Committee showing the number of engravings which have been distributed among the members of the Society for the Promotion of the Fine Arts in Scotland, *ib.* 1113——Although taking the subject for the engravings from the works of Michael Angelo or Raffaelle would be better calculated to promote the encouragement of high art than from living artists, the probability is, they would not be so well understood and appreciated by the majority of the subscribers to art unions, *ib.* 1114-1117——It is upon the certainty of receiving an engraving annually that the chief inducement rests for subscribing to these institutions, *ib.* 1245-1254.

See also *Annuals. Aqua Fortis Engraving. Art*, 2. *Casts. Chalk Plates. Cheap Engravings. Committee of Management. Copper-plate Engraving. Distribution of Engravings. Edinburgh Art Union. Electrotype Process. Foreign Engravings. France. Germany. High Art. Historical Engraving. Line Engraving. Mezzotinto Engraving. Old Masters. Outlines. Proofs. Steel Engraving. Wood Engraving.*

Erle, Mr. His opinion was against the legality of the Art Union of London, *Godwin* 566, 567.

Etching. The art of etching might, under judicious restrictions, be employed, *Rep.* xxxv——Great value of etchings where large editions are required: they are much to be preferred to line engravings, *Foggo* 4716, 4717.——*See* also *Outlines.*

Etty, William. (Analysis of his Evidence.)—Is acquainted with the Art Union of London, and with some of its members, 2059-2061——The principal object of the institution is the encouragement of high art; it is desirable that such encouragement on a large scale should be given, 2062-2067——Proper definition of high art, 2068——A proper encouragement has not been given to high art in England; to what this want of encouragement may be attributed, 2069, 2070——Witness attributes it mainly to the absence of encouragement from the Church and the Government, 2070-2119. 2134. 2181-2189. 2209-2217——The history of our own country offers an extensive field for art; it has been little illustrated by the artist in this country; to what the want of encouragement of historical art may be ascribed, 2120-2130.

Until the love of art be more diffused among the public, no very great encouragement to historic art can be anticipated, 2131——Efforts made of late years tending to show that there is an awakened feeling, especially on the part of the Government, of the necessity of encouraging this branch of art, 2132——Witness anticipates a great deal of encouragement to art from the proceedings of the Royal Commission for the Decoration of the Houses of Parliament, 2133, 2134——The Art Union of London has, in a degree, tended to awaken the feeling for high art, 2135-2137——The pictures chosen by prize-holders are frequently brought into the market or put up for raffles; this, even if there were a committee of selection, could not be prevented, 2138, *et seq.*——Opinion in favour of a committee of selection; of whom this committee should be composed, and how chosen, 2144-2159——A great error is committed by the Art Union in the great number of small prizes; suggestion that the prizes generally should be of larger amount, 2160-2175.

The offering of prizes for compositions in outline, and distributing those outlines among the public, does good, 2176-2180. 2223, 2224——Art unions are not a legitimate method of encouraging high art; feeling that they will ultimately be disadvantageous to art, 2190-2200——Art unions have been adopted in Germany with effect; they have been adopted in France, but abandoned for a better system, 2201-2208——Objection to art unions from their encouraging a spirit of gambling, 2217-2222. 2224-2226——There is no objection to the distribution of engravings of a high class; the distribution of inferior engravings is however objectionable, 2227-2232.

Some of the engravings distributed by the Art Union are creditable to the art of engraving, 2229——Purchasing periodically a painting for the purpose of forming a gallery of living national art, would have a beneficial tendency, 2233, 2234——If the principle of lottery and chance, and the great dissemination of small prizes could be excluded from the art union system, it might be productive of advantage to the interests of high art, 2235——The effect of the art union has not been generally to cause pictures to sell beyond their real value, 2236-2239.

Entirely suppressing the art unions at the present time would have a very bad influence on a large quantity of the artists now resident in London; many have calculated upon them, 2240-2243——A great number of artists object to the art unions, but the

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Etty, William. (Analysis of his Evidence)—*continued.*

majority are perhaps in favour of them, 2244-2246——Considerable sum sare sometimes added by the holders of prizes to enable them to get better pictures than the amount of their prizes would entitle them to, 2247——It would be advisable to combine the distribution of casts of distinguished pieces of sculpture and the distribution of bronze models with that of engravings, 2248-2250.

"*Examination of Shakspere.*" Ten guineas have been offered for a proof of the engraving after Harvey's picture of the "Examination of Shakspere," distributed by the Edinburgh Art Union, *Bell* 1083.

Exhibitions. Art unions should be excluded from the same free choice as private purchasers at exhibitions, *Graves* 3061-3068. 3076-3080——Improvements in art manifested in the public exhibitions of late years; this may be attributed to the art unions, *Colnaghi* 3789-3795——Plan of a continued exhibition throughout the year, adopted by the Art Union of Munich; such plan might be usefully adopted by the London Art Union, *Eastlake* 4506.

F.

Fahey, James. (Analysis of his Evidence.)—Landscape painter and a member of the New Society of Painters in Water Colours; has been secretary to the society for eight years; is also honorary secretary to the Institute of the Fine Arts, 1538-1542——Object of the Institute of the Fine Arts; period of time it has been established; number of members, 1543-1545——Nature of the Manchester Association for the Promotion of the Fine Arts, 1549-1553——Way in which the operations of the Art Union are considered very beneficial by the New Society of Painters in Water Colours; paper handed in in support of this opinion, 1554-1581——The Fine Arts Institute, as well as the Society of Water Colours, have petitioned Parliament in favour of art unions, *ib.*——There is considerable difference of opinion among artists as to the best mode of conducting art unions, 1574——The character of the paintings exhibited by the New Society of Painters in Water Colours has been raised since the formation of the Art Union, 1582-1601.

The suspension of the Art Union has done injury to the institution, 1602——There is no reason to suppose that the establishment of the Art Union puts a price on pictures beyond their real value, 1603-1614——It is very doubtful whether it would tend to a better selection of pictures if the committee selected, instead of the subscribers, 1615-1620. 1628-1663——Nature and character of the newspaper critiques on exhibitions of works of art; how far they are to be relied upon; general opinion among artists, that their works are unfairly treated in these critiques, 1621-1627——The prizes selected by the prizeholders of the Art Union of London, have been selected from the works of the highest artist in the profession, down to those only just merging into life, 1664——The system of Art Union encouragement has not interfered in any way with private patronage; it has gone on gradually, as well as the purchases made by the Art Union, 1665-1669. 1672.

Witness cannot imagine that art unions have operated injuriously against the print-trade; or how anything which would create a demand for an article could interfere with the parties vending it, 1670, 1671——Witness does not know of a single painter in water-colours being averse to art unions, 1673-1686——Remarks upon the complaints made upon the subject of the engravings that have been issued by the Art Union of London; evidence showing the improvement that is taking place, 1687-1691——Examination as to the number of impressions which are taken off one plate; it is the great numbers that are issued that deteriorates them in the eyes of the public, 1692-1699——Engraving on steel is only a modern invention; its merit is, that it multiplies very much the number of impressions, 1702-1703——The electrotype, if used, should be applied before the plate is at all worn, 1704-1709.

Plates have been bought by the Manchester and other provincial Art Unions, and also by a union in London, called the National Art Union, which have not been engraved for them, but which have been bought on speculation, 1710-1714——Date of the establishment of the National Art Union; statement put forth by them that they had received cordial co-operation from the artists generally, 1714-1717——The artists at a general meeting previously announced having lent themselves to it, 1715——The subscribers to the London Art Union find no difficulty in confiding the selection either of the subject or the engraver to the committee, 1718-1721——But there are reasons why they should object to their being empowered to make a similar selection of the paintings; the two things are so different, they will not compare, 1722-1741——Prizes selected by the prizeholder have immediately come into the market; there is no guarding against circumstances of this kind, 1742-1744——Paper handed in containing suggestions for the improvement of art unions, 1745.

Fielding, Copley. (Analysis of his Evidence.)—Is acquainted with the organization of the Art Union of London; is no further connected with it than being a subscriber, 2251-2257——The Art Union of London has acted decidedly beneficially on the New Society of Painters

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Fielding, Copley. (Analysis of his Evidence)—*continued.*

Painters in Water Colours; a larger sum of money is applied to the purchase of paintings than previously to its establishment, 2258–2269——Choice generally the prizeholders have of the works exhibited, 2260–2269. 2274, 2275——The plan of the Art Union either giving orders or choosing works from the studio of the artist previous to exhibition, as well as from the exhibition, would be fraught with a great many difficulties, 2270–2273.

Mediocre works of art have very often been purchased by the prizeholders instead of works of superior merit, 2276–2279——The Art Union of London has had no visible effect on high art; statement generally as to its effect on that and on other branches of art, 2280, 2281——Leaving the power of selection to a committee, properly constituted, instead of to the individual subscribers, might cause better pictures to be chosen, but there is no doubt it would very much diminish the funds of the society, 2282–2294. 2297–2307——Instances have occurred of paintings obtained by prizeholders being sold at very reduced prices afterwards, 2295——Such portion of the system of these institutions as leads to such a result is very defective and injurious, 2296.

Proposition of the committee of the Art Union to apply a portion of their funds for prizes for compositions in outline, 2308–2309——And for the distribution of bronzes for prizes, 2310——And the execution and distribution of medals, *ib.*——Under the circumstances in which they have been produced, the engravings distributed are as good as could be expected; they have not tended much to the improvement of the public taste, 2311–2323——For the advantage of the art it is advisable to confine the subject of the engravings to living artists, 2317–2323——The fact of proposing prizes for the best compositions in outline has had a beneficial influence upon art, 2324–2328——Plan for the appointment of a committee of selection proposed by witness, 2329–2334——The operations of the Art Union have been, perhaps, less beneficial, in proportion, to the painters in water colours than to the painters in oil colours, 2336.

The few artists witness has conversed with on the subject are favourable to the Art Union; there are many, however, quite averse to it, thinking it injurious, 2237——Some artists think it tends to encourage inferior art unduly, without offering sufficient encouragement to high art; this objection is not justified by facts, 2338, 2339——Encouragement given by the Government and the Church would, beyond comparison, be a more sure and permanent means of encouraging art, than the exertions of such societies as art unions, 2340–2343——Nevertheless, the subsidiary assistance afforded by art unions is a decided advantage to the arts, 2343–2346.

Finden, Edward. (Analysis of his Evidence.)—Confirms the evidence given by Mr. W. Finden, 3889, 3890——The London Art Union, with alterations, is calculated to do great good both to art and artists, 3891——At present it is too exclusive, 3892——The proposal in the last report of the society, to distribute bronze casts, in some degree obviates the objection arising from the exclusion of sculptors, 3894——Holders of a certain number of prizes should have the option of having their portrait, or any of their immediate family, or some distinguished person, taken in oil or in marble, or of selecting a picture; how far the devotion of the funds of the Art Union to such objects would be a departure froms its object, 3895–3911——High rank in which portrait painting should be placed, 3904–3908——Limit proposed to the number of prizeholders who should have their portraits taken, 3912–3914——No art union adopts this plan; the idea emanated from witness alone, 3915, 3916——No other branch of sculpture than busts should be encouraged, on account of the expense, 3917–3923——The adoption of the plan obtaining in some of the foreign art unions, of making presents to public institutions of works of art, would be an improvement, 3924.

The Art Union of London has had very little effect at present on engravings, 3926——Improvement of public taste to be effected by the Art Union, if properly managed, 3927–3929——The present distribution of engravings benefits the engravers, but has not any tendency to improve the art itself, 3930——Only the best hands should be employed, and none but the most successful works published, 3931——More than one plate should be distributed, not more than 1,000 copies being taken off, 3932–3937——The Art Union could not do without the electrotype, 3935——The Art Union prints have been very little in the market; they are not of much less value than they were issued at; witness has not heard of their being sold for 2*s.* 6*d.* or 1*s.*, or of their being sold at stalls in the streets, 3938–3942——Great merit of the compositions in outline lately circulated; a distribution annually of compositions of merit would be beneficial to art, 3943–3946——Printsellers ought to be encouraged; they are a useful set of men, both for artists and art, 3947–3949——No credit is to be given to Mr. Ryall for the introduction of the mode of engraving uniting the chalk, mezzotinto, and line; Mr. Erlom, fifty years ago, to a certain extent, introduced it, 3950–3955.

Greater number of impressions obtained from steel plates than from copper plates, 3956——Approval of the substitution of steel for copper plates by art unions; disapproval of steel plates on account of the objection many engravers have to working on them greater length of time required to execute an engraving on steel as compared with copper,

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Finden, Edward. (Analysis of his Evidence)—*continued.*

3956-3963——Variety of hands employed in the execution of engravings; extent to which assistants are employed by engravers, 3964-3968——Extent to which publishers have suffered in the branch of their trade connected with the publication of engravings of the price of one guinea and under, 3969——Prizes being distributed for the purchase of engravings, allowing the holders to select engravings of their own choice from the collections of publishers, would obviate this, 3970——Probable evils attending such a plan, 3971-3974.

Reason of our engravings not bearing so high a price on the Continent as they otherwise would, 3975——Publishers are in a great measure the controllers of the public taste on the subject of engraving, 3976-3978——They look less to the credit of the arts than to that which will produce them the greatest profit; publishers evince an ignorance of their pecuniary interest in thus standing in the way of high art, 3979-3987——The system of the Art Union of London as to the choice of pictures by the prizeholders themselves is to be preferred to the system adopted in Dublin of a committee of selection choosing the works, 3988, 3989——Approval of an arrangement by which the committee should select the best paintings, but not requiring that the prizeholder should necessarily select from that collection, 3990——The repair of electrotype plates should be under the immediate superintendence of the engraver himself, 3991, 3992——The work of the electrotype is quite as good as the original engraving, 3993——The electrotype wants retouching just as the original plate does, 3994.

Finden, William. (Analysis of his Evidence.)—Is acquainted with the Art Union of London, 3810, 3811——Its effect has not been to aid the art of engraving; it may be made the means of raising the art to the highest pitch, 3812——It has done no injury to engraving at present, 3813——The electrotype, by multiplying impressions to so great an extent, makes them too common, and brings them into disrepute, 3814-3822——Not using the electrotype, and restricting the number of engravings, would be a benefit to art, 3823——Maximum number of impressions that should be struck off any plate, 3824, 3825——Commissions should be given to more than one engraver, and the number of engravings of each plate restricted; this would be considerably more expensive, 3826-3832——Average amount given to an engraver for the execution of a good work, 3829, 3830——Number of engravers that should be employed for an art union composed of 20,000 members, 3833, 3834——Art unions have not operated injuriously to printsellers as yet, 3835, 3836——The extensive use of the electrotype would be eventually injurious, as bringing all engravings to the maximum of a guinea, 3836-3849——Improvement in the public taste; this may be attributed to the Art Union; increase of purchasers of superior works of art, 3850-3860.

Large number of engravings introduced from the Continent; love for foreign works of art in England, 3861-3864——Practice abroad with regard to proofs, 3862, 3863——The foreign productions are mostly from subjects of high historical or religious art; improvement effected in the public taste thereby, 3865-3870——Great benefit that will arise from the compositions in outline distributed by the Art Union, 3871-3873——Anything creating a love of art, and a discriminating knowledge of it, would benefit all classes of artists, 3873——The importation of foreign engravings at a low duty would not be prejudicial to high art, 3874, 3875——Not many engravings of inferior character are introduced from France, 3876——The lithographs from Germany and France are principally from subjects connected with high art, 3877, 3878——The education of engravers has been neglected, 3879——This is to be attributed to the low estimation in which they are held; on the Continent they bear a high rank, 3880, 3881——Their exclusion from the Royal Academy is one reason of the non-cultivation of high art among them, 3882-3886——Removing that restriction would benefit the painter as well as the engraver, 3887, 3888.

Finden, Mr. *W.* Confirmation of his evidence, *E. Finden* 3889, 3890.

Fine Arts (Ireland). Other institutions in Dublin for the encouragement of the fine arts besides the Art Union, *Cash* 776, *et seq.*——Generally speaking, the fine arts were in a state of progress in Ireland until the unfortunate question as to the legality of art unions arose, *ib.* 783-789.

Fine Arts Commission. A modification of the system adopted by the Fine Arts Commission, of giving prizes to the best designs, would be as effective a mode of encouraging high art in the application of the funds of the London Art Union as the present system, *Godwin* 197-201.

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Report, 1845—*continued.*

FINE ARTS DISTRIBUTIONS:

1. *Mr. Boys's.*
2. *Mr. Brett's.*
3. *Mrs. Parkes's.*

1. *Mr. Boys's:*

The nature and operation of the speculation entered into by witness for a distribution of engravings, upon the plan of the Art Union of London, explained; respects in which it differed from the Art Union; its fairness, *Boys* 4366, *et seq.*——Notification received by witness from the Treasury, putting a stop to the completion of the scheme, *ib.* 4368–4370——A value different from the ordinary market value was not put upon the prints, *ib.* 4381——Proportion of old and new plates included in the distribution, *ib.* 4382——Complaint made by Mr. Cousins of impressions of the engraving of Landseer's "Bolton Abbey" being struck off when it was nearly worn out; witness had that plate retouched for printing, *ib.* 4385–4393.

Part of the stock formerly belonging to Alderman Boydell was included, *Boys* 4394——Distinction between an individual publisher distributing prizes as a fine art distribution, and an art union, with regard to profit and loss, &c., *ib.* 4399–4406. 4410–4416——Comparison between the expense of the machinery of the Art Union, and that necessary for carrying out witness's scheme; total and specific expense of the latter, *ib.* 4405, 4406——The great objection to the art unions, on the ground of their gambling character, does not apply to witness's scheme, *ib.* 4419–4428. 4434–4439——The law officers of the Crown were wrong in the view they took of the subject, *ib.* 4423——The ground of objection to witness's plan, that an individual has not the same check in carrying it out, as the committee of the Art Union possesses, examined, *ib.* 4440.

2. *Mr. Brett's:*

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Lord Chancellor of Ireland. The Lord Chancellor was among the first to subscribe to the Art Union of Dublin, *Cash* 827.

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Lower Classes. Increase in the taste for art among the lower classes of the community, *Graves* 3043, 3044.

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Macqueen, William Henry. (Analysis of his Evidence.)—Has been engaged in striking off impressions from the electrotype plates executed for the Art Union, 4166——Total number of impressions struck off from the Fornarina, 4167——Maximum number of impressions taken from each plate, 4168, 4169——There was no very perceptible difference between the last plate and the first, 4170–4172——The number of proofs taken off depends on the proprietors, 4173–4176——The number that should be taken depends upon the plate, 4177–4179——Five hundred proofs would be far too many, 4180, 4181——High value of the electrotype discovery compared with the previous state of engraving, 4182–4184——Relative cost of the two processes, 4185, 4186——An electrotype engraving would require retouching equally the same as an ordinary plate, 4187——Maximum after which an ordinary plate will require retouching, 4188——Witness declines to state the largest number of proofs ever struck off from any plate, 4190, 4191——He is not aware of plates having been retouched more than once to produce the number of proofs required, 4192, 4193——Number of impressions equal to proof which can be procured from the electrotype process more than could be procured from the old process, 4194, 4195——Occasional difference between one plate and another, arising out of the mode in which the printing is performed; great care and attention necessary in the selection of workmen; constant superintendence and comparison of one plate with another requisite, 4196–4205——Comparative wear and tear of electrotype and other plates, 4206–4209——Usual charges of the printer, 4210–4218.

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Manchester Art Union. Nature of the Manchester association for the promotion of the fine arts, *Fahey* 1549–1553——Great encouragement given by Manchester to English art, *Graves* 3026.

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Mason, George Miles. (Analysis of his Evidence.)—Secretary to the Royal Birmingham Art Union; has had full opportunity of judging of its operations, 848–854——Date of the establishment of the union, 851——The object of the society is the encouragement of art generally, 855–859——It has principally directed its attention to painting in oil and water colours; occasionally a piece of sculpture has been contributed, 860——The encouragement of high art has been kept in view as far as it could be, consistently with the funds collected; reasons why this object has not been exclusively kept in view, 861–873——A school of design has been established in Birmingham; the Royal Birmingham Art Union has not been in communication with that school, 874–877——It would be an advisable application of the funds of the Union as far as possible to co-operate with the exertions of the School of Design in encouraging the application of art to local manufactures, 878, 879.

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The Birmingham Art Union has had very little experience of the effect of line engraving, 984–988. 1018——Complaint made respecting the two mezzotinto engravings distributed by the Art Union of Birmingham; explanation of items in the schedule of this Art Union relative to the cost of engraving, 989–1002. 1019, 1020——The great object of the engraving being to improve the general taste, the subject should be taken from the highest sources, 1003–1009——Witness has never heard any complaints on the part of engravers of the Art Union of Birmingham, 1010–1012——The general feeling of the artists of Birmingham is favourable to it, 1013–1017——Principle upon which the distribution of engravings takes place in the Birmingham Art Union, 1021–1024——The Birmingham Art Union has always been doubtful with respect to the legality of its proceedings; it desisted in its operations in consequence of hearing that the London Art Union had received notice from the Treasury, 1025–1041.

"*May Day.*" The plate of the "May Day" was the first large plate to which the electrotype was applied, two years ago, *Palmer* 4062–4066.

Medal-die Engraving. Objects and intentions of the Art Union of London with respect to medal-die engraving, *Godwin* 35–49.

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Medals are included in the patronage given by the London Art Union, *Godwin* 26—An application of a portion of the funds for the execution of medals would be most desirable, *Wyon* 2032–2054——The execution and distribution of medals would tend to increase a taste for art, *Wagstaff* 2687——The distribution of medals of the distinguished men of England would do much good, *Graves* 2988——The distribution of medals and bronzes by the Art Union is very good, *Eastlake* 4486.

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Members of Art Unions. Members of art unions subscribe from a speculative and gambling feeling, *Ryall* 3479.

Mezzotinto Engraving. In the outset of the art unions, from the want perhaps of funds, mezzotinto was, from being more economical, preferred to line engraving, *Rep.* xiii; *Bell* 1080——It was so employed by the London and Edinburgh Art Unions, and is actually employed by the Dublin; in this instance, with signal success, *Rep.* xiii——For the first two years the mezzotinto style of engraving was used; since that period line engraving has been adopted, *Godwin* 84–89——Engravings in mezzotinto cannot be electrotyped, *ib.* 85——It would be advisable that mezzotinto engraving should not be excluded from the encouragement of the society, *ib.* 88——The first two engravings distributed by the Association for the Promotion of the Fine Arts in Scotland were in mezzotinto; this was owing to the want of funds, *Bell* 1080, 1081——New mode of engraving in line, stipple, and mezzotinto lately adopted, *Wagstaff* 2543, 2544——Large demand for this description of engraving; increase of late years, and to what causes to be ascribed; growing demand abroad, *ib.* 2545–2548.

Superiority of the English school in this department of engraving, *Wagstaff* 2549–2551; *Graves* 2720; *Leggatt* 3124–3128——Extent of the demand for this class of engraving on the Continent, *Leggatt* 3129–3132——Great perfection to which mezzotinto engraving may be carried; it can never be produced equal to line, *ib.* 3133–3136——Number of good impressions that may be taken from mezzotinto plates, *Leggatt* 3137–3143; *Ryall* 3419——Great attention required in the printing, *Leggatt* 3149–3152——Class of subjects to which mezzotinto engraving is applicable, *ib.* 3134. 3197–3200——Mezzotinto does not throw off a sufficient number of impressions for art unions, *Burnet* 3631——Mezzotinto being engraved on steel would render a greater number of impressions than line, a line engraving being on copper, *W. Finden* 3833——Publishers, previously to the Art Union, encouraged mezzotinto engravings, because they got them engraved at two-thirds the price, and charge the public as much as for a line engraving, *Shenton* 4260.

Models. Encouragement which has been given by the London Art Union to the execution of models, *Godwin*, 157——It has not yet been extended to bas reliefs, but they are not excluded, *ib.* 158–160——It is practicable to distribute casts to the members in the same way that engravings are now distributed; it is simply a question of expense, *ib.* 161–165——Such distribution would not be so generally popular, *ib.* 163.

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"*Modern Italy.*" The first plate electrotyped by witness was the "Modern Italy;" success that attended the experiment, *Palmer* 4121.

Moore, William. (Analysis of his Evidence).—Has been employed in making frames for the engravings of the Art Union of London; increase in witness's trade; he does not monopolize the employment, 4332–4336. 4338, 4339——Price of the frames, 4337——Cultivation of the art of frame-making to be attributed to the influence of art unions; improvement in the taste of the public, 4340–4351. 4357–4360——Effect of art unions upon the other branches of witness's trade, 4352, 4353——Benefit that has resulted from the instruction afforded by the School of Design in improving the taste of carvers and gilders, 4354–4356——General opinion of the trade in favour of art unions, 4361–4364.

Munich. Regulations of the Art Union in Munich, *App.* 423.

Music. Is excluded from the aid of the Art Union of London, *Rep.* iv——Music was not included as one of the fine arts in the objects of the Art Union of London, *Godwin* 13.

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National Art Union. Reference to a proposed institution, of which a prospectus was issued some time ago, which was to be denominated the National Art Union, *Godwin* 581–591——The objects of this institution differed in detail from the Art Union of London, *ib.*——Date of the establishment of the National Art Union; statement put forth by them that they had received cordial co-operation from the artists generally, *Fahey* 1714–1717——The artists, at a general meeting, denounced having lent themselves to it, *ib.* 1715——

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1715——Disapproval of the plan on which the National Art Union was proposed to be established, *Wagstaff* 2613–2618——Footing on which the National Art Union was proposed to be established, *Graves* 2889–2895——The National Art Union was a private speculation; arrangement under which Mr. Moon disposed of two engravings after Turner's Ancient and Modern Italy to the Union, *Leggatt* 3301–3305——The National Art Union for England, projected some time ago, was on a totally different basis from the Art Union of London; it was to bring profit to the projectors, *Colnaghi* 3762–3764——The National Art Union was not founded on the principle of a combination of a certain number of publishers and printsellers; Mr. Moon was the only printseller concerned in it, *Boys* 4414.

Prospectus of the National Art Union, *App.* 358——Prints for delivery to subscribers of the year 1843, *ib.* 359.

National Galleries. The Committee of the Birmingham Art Union has it in contemplation to apply a portion of its funds for the purchase of paintings and other works of art, with a view to forming a permanent gallery, *Mason* 941–949——Under the existing circumstances of the Edinburgh Art Union it is not practicable to reserve any portion of the funds for the purpose of purchasing paintings, with a view to forming a gallery of living artists, *Bell* 1235–1237——How far the subscribers would object to a portion of the annual subscriptions being set apart for the purchase of works of art, with a view of forming a public gallery, *Cooper* 1919–1921——Purchasing periodically a painting for the purpose of forming a gallery of living national art would have a beneficial tendency, *Etty* 2233, 2234——Love of art excited among the public by the opening of the National Gallery and other public institutions, *Eastlake* 4526, 4527.

A gallery of national art and of national antiquities would be highly serviceable to the promotion of art in general in Ireland, *Blacker* 1423–1428——They have been adopted in other countries with advantage, *ib.* 1424, 1425——If there were a public building erected at the expense of the country, there is no doubt it would be soon occupied by works of art, contributed either by individuals or by the Dublin Art Union, *ib.* 1508–1511.——*See* also *Gallery of British Art.*

New Houses of Parliament. Witness anticipates a great deal of encouragement to art from the proceedings of the Royal Commission for the decoration of the New Houses of Parliament, *Etty* 2133, 2134——The encouragement of fine art in the decoration of the New Houses of Parliament is a legitimate application of Government patronage, *Stanfield* 2397, 2398——Fitness of the artists at present selected to decorate such buildings as the Houses of Parliament, *Eastlake* 4539–4541——Even if the fresco were put upon the building it need not necessarily continue there, *ib.* 4542.

New Society of Painters in Water Colours. Way in which the operations of the Art Union are considered very beneficial by the New Society of Painters in Water Colours; paper handed in containing evidence in support of this opinion, *Fahey* 1554–1581——The character of the paintings exhibited by the New Society of Painters in Water Colours has been raised since the formation of the Art Union, *ib.* 1582–1601——The suspension of this union has done injury to the institution, *ib.* 1602——The Art Union of London has acted decidedly beneficially on this society; a larger sum of money is applied to paintings than previously to its establishment, *Fielding* 2258–2269——Choice generally the prizeholders have of the works exhibited, *ib.* 2260–2269. 2274, 2275——Great improvement in the exhibitions of this society during the last few years, *Colnaghi* 3794.

Newspaper Critiques. Nature and character of the newspaper critiques on exhibitions of works of art; how far they are to be relied upon; general opinion among artists that their works are unfairly treated in these critiques, *Fahey* 1621–1627.

Nuremberg. Regulations of the Art Union in Nuremberg, *App.* 437.

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Old Masters. Engravings from the works of ancient masters should not be excluded; they would increase the value of the distinction when modern works were chosen, *Uwins* 1772, 1773——Encouragement wanted for engravings from the old masters; works of that description now in progress of publication by witness, *Graves* 2978–2980——Increasing demand for engravings by the old masters, *Colnaghi* 3801–3804——How far it is desirable, in order to encourage high art, that works for engraving should be selected from the schools of Michael Angelo and Raphael, *Foggo* 4742.

OUTLINES:

1. *Encouragement given by the London Art Union to the Production of Compositions in Outline.*
2. *Beneficial Effects produced by the Distribution of Compositions in Outline.*
3. *Questionable Utility of such Distribution.*

1. *Encouragement given by the London Art Union to the Production of Compositions in Outline:*

In 1844–45 a volume of compositions in outline, the production of a British artist, was distributed

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Report, 1845—*continued.*

OUTLINES—continued.

1. *Encouragement given by the London Art Union, &c.*—continued.

distributed to subscribers, besides the usual engraving, *Rep.* iv——The encouragement of composition in outline is still in its infancy, *ib.* vi——It was first thought of in 1843, but not more than 100 *l.* was expended on the experiment, *ib.*——Exertions used by the Art Union of London in the encouragement of compositions in outline, *Godwin* 120–132——Premium offered by the committee for the best series of designs in outline, illustrative of English or sacred history, *ib.* 120——Selection of a series by Mr. Selous, illustrative of the Pilgrim's Progress, *ib.*——Determination of the committee to engrave them, and to present a copy to each subscriber in addition to the print of the then current year, *ib.*——Proposition of the committee of the Art Union to apply a portion of their funds for prizes for compositions in outline, *Fielding* 2308, 2309.

2. *Beneficial Effects produced by the Distribution of Compositions in Outline:*

Approbation expressed by the Committee of the encouragement given by art unions to compositions in outline, either for subjects *ad libitum* or subjects prescribed, *Rep.* xxiv——Beneficial effect produced by the encouragement of compositions in outline, *Godwin* 537–539——The circulation of outlines as premiums for the purchase of tickets is in a different position from engravings; they are shut up in portfolios, and not hung up in every room and shop window, *Uwins* 1767——If outlines were circulated instead of prints there might be a greater variety, and of a higher character, *ib.* 1770, 1771——Approval of the distribution of compositions in outline, *Cooper* 1922–1925——The offering of prizes for compositions in outline, and distributing those outlines among the public does good, *Etty* 2176–2180. 2223, 2224——The fact of proposing prizes for the best compositions in outline has had a beneficial influence upon art, *Fielding* 2324–2328.

Offering premiums for compositions in outline is calculated to encourage a certain attention to high art; but still with regard to paintings it is not doing much, *Stanfield* 2360–2365——Absence of any objection to the distribution of outlines in composition, *Wagstaff* 2680, 2681. 2688——Approval of the distribution of compositions in outline, *Graves* 2965–2968; *Ryall* 3390–3400. 3482; *Burnet* 3561–3565——The circulation of outlines would produce a good effect on public taste, without interfering with the publishers, *Graves* 2971–2977; *Leggatt* 3286; *Ryall* 3390——The Art Union circulating outlines of the first drawings of the works of the great artists, such as those of Sir Thomas Lawrence at Oxford, would be better than circulating works of modern art, *Graves* 2985–2987——The distribution of outline engravings, casts, and bronzes would injure no one interested in the sale of those articles; the distribution, properly conducted, would do great good, *ib.* 2992–2994.

Higher price at which the outlines may be sold than that attached to them by the Art Union, *Leggatt* 3338, 3339——The distribution of compositions in outline would do great good in diffusing knowledge and taste, *Pye* 3680, 3681——Great benefit that will arise from the compositions in outline distributed by the Art Union, *W. Finden* 3871–3873——General approbation with which the compositions in outline circulated by the Art Union of London have been met; such publications tend to encourage a taste for high and pure art, *Shenton* 4286–4290——Great merits of the system lately adopted of issuing outlines after the manner of Retzch, *Eastlake* 4484, 4485——The devotion of funds to the engraving in outline of the first drawings of the great masters, such as Sir Thomas Lawrence, is not to be recommended, because the mass of the public would not relish them, *ib.* 4497–4499.

The selection of etchings illustrating the Pilgrim's Progress distributed among the subscribers, were very beautiful, and calculated to do good, *Stanfield*, 2473–2484——Creditable character of the outlines from the Pilgrim's Progress, lately published by the Art Union, *Leggatt* 3335, 3336——Great merit of the compositions in outline lately circulated; a distribution annually of compositions of merit would be beneficial to art, *E. Finden*, 3943–3946.

3. *Questionable Utility of such Distribution:*

Additional subscribers have been obtained from the circumstance of the outlines given in addition to the engravings, *Godwin* 329, 330——How far it is to be inferred from this that the mere distribution of engravings is likely to be more popular with the subscribers than the distribution of pictures, *ib.*——If the distribution were confined to outlines, the encouragement given to art unions would fall off, *Ryall* 3483, 3484——Questionable utility of a distribution of such works as Flaxman's designs of Homer and Hesiod; particular objection to which outlines are open; *Eastlake* 4512–4516.

See also *Edinburgh Art Union.* *Etchings.* *Graves*, Mr. *Retzch's Outlines.*

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Painters. Art unions are a great benefit to painters, *Ryall* 3480, 3481——The most eminent painters are all decidedly against the Art Union; it has been perfectly destructive to them, *Burnet* 3579–3581——If art unions were abolished the middle class of painters would

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Painters—continued.

would suffer, *Burnet* 3495——Painters have benefited by the Art Union; the societies have done harm in bringing up a class of men who never would have been painters but for the art unions, *Colnaghi* 3781–3786.

Painting. One of the objects of the London Art Union is to promote painting, *Rep.* iv——To all branches of painting its aid is extended, *ib.*——The largest proportion of the amount subscribed to the Art Union of London has been applied to the purchase of paintings; this has arisen from the will of the prizeholders, *Godwin* 188, 189. 201, 202——The society has always looked to encourage the highest branches of art, but not any one exclusively, *ib.* 190–192——In painting they look to the ideal and to the historic school as the highest, and have sought to lead the public to purchase works of that description; mode which they have adopted for this purpose, *ib.* 193–196.

Number of pictures purchased in the years 1841, 1842, and 1843 respectively, by the Art Union of London; value of these paintings, *Godwin* 331–334——A plan has been entertained of ordering pictures by commission, *ib.* 344——The chief objection to it was, that it would interfere with the fundamental principle of the association, that of leaving the choice to the prizeholders, *ib.* 345–349——The encouragement of the society is not limited to any class of painters, *ib.* 364, 365——The purchase of paintings, unconnected with the Art Union, has increased since its establishment; this may be attributed to its influence, *ib.* 528–531.

Only about one-half of the sum contributed to the Dublin Art Union is applied to the purchase of paintings, *Cash* 633——Present tendency of Irish art in painting, *Blacker* 1352–1354——Hope expressed by witness, that from the increased impulse given to ecclesiastical architecture in Ireland, there will be a corresponding demand for painting of a religious character; high art derives a great portion of its excellency from this branch of painting, *ib.* 1355–1370. 1377–1385. 1396–1399.

The Birmingham Art Union has principally directed its attention to painting in oil and water-colours, *Mason* 860.

See also *Art*, 2. *Artists. Commissions to Artists. Edinburgh Art Union. Gallery of British Art. High Art. Historical Painting. National Galleries. Portrait Painting. Selection of Prizes.*

Palmer, William Vaughan. (Analysis of his Evidence.)—Has had much experience in the application of the electrotype process to engraving, 4060, 4061——The plate of the "May Day" was the first large plate to which electrotype was applied, two years ago, 4062–4066——Number of plates witness has produced since by means of the electrotype, 4067–4071——The nature of the process explained; witness declines stating certain portions, 4071–4090. 4129–4131——The process is practised abroad, the secret having been obtained from witness, the inventor, 4077–4081——Witness has no patent, 4082——Impossibility of distinguishing engravings taken from the electrotype plate from the engravings taken from the original plate, 4091, 4092. 4098——No alteration in the mode of engraving is necessary when it is required to submit the plate to the electrotype process, 4093——The "under-cut" is as much in use in engravings to which the electrotype process has been applied as in those to which it has not been applied, 4094——The shadows in electrotype prints are not stronger than in original engravings; variations occur from want of skill in the manipulation of the print; there are no means of producing exact uniformity, 4099–4105.

Number of matrixes that may be taken from the original copper plate; number of electrotype plates that may be made from the matrix, 4106–4118——The wear and tear of the electrotype plate is just the same as the original plate; doubt in the profession with regard to that point, 4119–4121——Maximum number of impressions that ought to be taken from an electrotype plate, 4122, 4123. 4136——The engraver should always be the individual who should retouch the plate, either the original or the electrotype, 4124–4126——The original plate should always be sent to the electrotypist as early as possible, in order to secure a perfect electrotype plate, 4127, 4128——Length of time the process lasts, 4129–4131——Expense of each matrix and plate, 4132, 4133——Expense of retouching an original plate, 4135——Cost of engraving 14,000 copies of the "Raffaelle and the Fornarina," 4137–4144——Opposition to the electrotype among the publishers; grounds of such opposition, 4145–4153——It is witness's belief that the electrotype will gradually extend among publishers as well as art unions, 4154, 4155——It has not been applied to printing books; stereotype is cheaper; it will make progress in that department as well as in engraving, 4156–4161——Mr. Spencer, a gilder of Liverpool, was the first discoverer of the electrotype process; he took out no patent for it, 4162–4165.

Paris. The Art Union of London was about to establish a correspondence in Paris, but this has been for the present delayed, *Godwin* 555, 556——Effect of the art unions in Paris; spirit of gambling increasing among the artists, *Foggo* 4735.

Parker Society. See *Booksellers.*

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Parkes, Mary. (Analysis of her Evidence.)—Has been engaged in the distribution of engravings on a plan similar to that of the Art Union of London; has been in business on an extensive scale for 30 years, 4543. 4547-4549——Injurious effect of the Art Union upon the publishers and printsellers on account of the use of the electrotype, 4544-4546. 4565-4573——Objections to the electrotype; darkness about it; defects in the plate of "Una," by Mr. Watt, 4550-4557——Not more than 1,000 engravings should be taken from one plate; limiting the number of impressions raises their value in the market, 4558-4561——Success of the electrotype in some cases; it is a wonderful discovery, but can never benefit art, 4562, 4563——Its success depends upon the period at which it is applied to the original plate, 4564, 4565——Witness is favourable to the Art Union; with alterations it would do much good; suggestions as to these alterations, 4573-4576——Claim preferred by witness to the Committee for encouragement in a speculation for the distribution of engravings, 4577, 4578.

Parliament, Houses of. See *New Houses of Parliament.*

Patronage. See *Art,* 2. *New Houses of Parliament. Private Patronage.*

Penalties. Penalties to which, supposing art unions to come under the statute against lotteries, they are now exposed, as expressed by Mr. Serjeant Talfourd in his opinion, *Rep.* xxvii——Opinion of the committee that art unions are exposed to prosecutions, as the law now stands, on the part of the private informer, *ib.* xxviii.

Pennefather, Baron. Is a member of the Art Union of Dublin, *Cash* 828.

PETITIONS:

1. *Petitions in favour of Art Unions.*
2. *Petitions against them.*

1. *Petitions in favour of Art Unions:*

Petition presented to the House of Commons in favour of art unions by certain engravers; how far the allegations of that petition are accurate, *Burnet* 3537-3546——Witness considers those artists who have signed the petition in favour of art unions to be bad judges of their own interest, *ib.* 3599-3602.

2. *Petitions against them:*

Means by which signatures to the petition against art unions are alleged to have been obtained, *Graves* 3071-3075; *Burnet* 3545, 3546——More than two-thirds of the engravers of London signed a petition against the Art Union of London, *Ryall* 3414——Witness signed the petition of the engravers against art unions, *Burnet* 3529——Evidence relative to the petition against art unions presented to The House; means taken by Mr. Graves to obtain witness's signature; his refusal to sign, *Turner* 4021-4027.

Pictures. See *Painting. Selection of Prizes.*

Pietra Dura. See *Cameos.*

"Pilgrim's Progress." See *Outlines.*

Portrait Painting. Objections to allowing portrait painting a share in the patronage of art unions, *Rep.* xxxiii——Improvement in art of late years, in consequence of there being fewer portraits; this is to be attributed to the Art Union, *Colnaghi* 3795——Portrait painting should not be encouraged by art unions; the whole strength of the encouragement should be given to historical painting, *Eastlake* 4481.

Portrait and landscape painting are the branches most encouraged by public opinion, *Stanfield* 2386-2389——A certain number of holders of prizes should have the option of having their portrait, or any of their immediate family, or some distinguished person, taken in oil or in marble, or of selecting a picture; how far the devotion of the funds of art unions to such objects would be a departure from their proposed views, *E. Finden* 3895-3911——Advantages of encouraging portrait painting, *ib.* 3896-3916——High rank in which portrait painting should be placed, *ib.* 3904-3908——Portrait painting cannot be looked at as anything less than the highest class of art, *ib.* 3904.

Presents to Public Institutions. The adoption of the plan obtaining in some of the foreign art unions, of making presents to public institutions of works of art, would be beneficial, *E. Finden* 3924.

Price of Engravings. The effect of the art unions has not been to reduce the price of engravings to the public, *Graves* 2853-2858. 2863-2866.

Price of Pictures. The art unions do not tend to raise the price of pictures artificially, *Cooper* 1970-1984.

Printing of Engravings. Compared with foreign printing, the English are by no means backward, *Leggatt* 3153.

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Report, 1845—*continued.*

Printsellers. Printsellers might and do make art unions out of their own stock, *Godwin* 580——Difference between these unions and the Art Union of London, *ib.*——Witness cannot imagine that art unions have operated injuriously against the print trade, or how anything which would create a demand for an article could interfere with the parties vending it, *Fahey* 1670, 1671——In the purchase of outlines, printsellers should be encouraged who have done much for art; case of Mr. Doo's engraving of Mr. Eastlake's "Pilgrims," *Uwins* 1768——The printsellers consider themselves aggrieved by the present plan of art unions; and they are essential to the artists, *ib.* 1785, 1786.

One society for each kingdom would do no injury; if every town has them, and printsellers have distributions, the legitimate printsellers and publishers will be destroyed, *Graves* 2868——Necessity for the intervention of a printseller for distributing the works published by the publishers, *Leggatt* 3266, 3267——Means by which the evils ascribed to the art unions, as affecting the printselling trade, may be obviated, *ib.* 3293, *et seq.*——Further evidence as to the injury to witness's trade from the operations of the Art Union, *ib.* 3306–3310——Art unions have affected printsellers very little hitherto, *Ryall* 3411——The printsellers have been injured in some degree by the art unions; witness is unable to state to what extent they or the engravers have been affected, *Pye* 3691–3701.

Art unions have not operated injuriously to printsellers as yet, *W. Finden* 3835, 3836——The extensive use of the electrotype would be eventually injurious, as bringing all engravings to the maximum of a guinea, *ib.* 3836–3849——Printsellers ought to be encouraged; they are a useful set of men both for artists and art, *E. Finden* 3947–3949——The multiplication of engravings by the Art Union of London has not been and cannot be injurious to the printselling trade, *Turner* 4015–4021——The business of a printseller requires scarcely any capital, *Foggo* 4749.

See also *Electrotype Process.* *Engravers and Publishers.* *Publishers and Printsellers.*

Private Patronage. Opinion of the committee that it is of consequence to examine, and, as far as may be, determine how far the encouragement given by art unions has affected private patronage, *Rep.* xi——There are no means of ascertaining the proportion which the Art Union purchases bear to those made by the rest of the public from the exhibition of the Royal Academy, *ib.*——The Royal Academy has not furnished any account so classified, *ib.*——By an examination of the sales effected by the Society of Water Colours, it will be found that though the sales yearly augmented very considerably, this augmentation has been confined to the sales made to the Art Union, *ib.*——Reference to the evidence of Mr. Blacker, in which he states that the influence of art unions, indirect but still sensible, on private encouragement, is very considerable, *ib.* xii.

Although private patronage has increased since the formation of art unions in Ireland, it is still very inconsiderable, *Blacker* 1532, 1533——The system of art unions has not interfered in any way with private patronage; it has gone on gradually, as well as the purchases made by the Art Union, *Fahey* 1665–1669. 1672——The Art Union has not in any way diminished private patronage, *Cooper* 1950.——*See* also *Painting.*

Prizeholders. Any particular encouragement to art that has at present arisen has been from those who have obtained the prizes, *Godwin* 202.

PRIZES:

1. *Generally.*
2. *Suggestions that the Amount of the Prizes should be increased.*
3. *Recommendation that Prizeholders should have the Choice of Engravings as well as Paintings, to the value of their Prizes.*

1. *Generally:*

The inducements held out by the London Art Union are a certain number of prizes distributable by lottery in money, *Rep.* iii——The money so obtained to be laid out in the purchase of paintings from certain exhibitions, *ib.*——In addition to which each subscriber is entitled to an engraving from the work of some living British artist, *ib.*——Additions which have been made to these prizes and distributions during the year 1844-45, *ib.* iv——The amounts of money allotted to subscribers vary according to the whole amount collected, *Godwin* 156——Scheme of prizes for the year 1843-44, *ib.*

Only about one-half of the sum contributed to the Dublin Art Union is applied to the purchase of paintings; the engraving, for which they are in advance, takes a considerable sum, *Cash* 633.

The Birmingham Art Union has given no prizes except money prizes for the purchase of pictures, *Mason* 909——This society does not differ from that of London in the manner in which it confers its prizes, *ib.* 910.

2. *Suggestions that the Amount of the Prizes should be increased:*

Amount of the highest prize which has at present been given, *Godwin* 365, 366——Suggestion by members of the committee of the London Art Union, that the amount should be increased, *ib.* 367——A great error is committed by the Art Union in the great

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Report, 1845—*continued.*

PRIZES—continued.

2. *Suggestions that the Amount of the Prizes should be increased*—continued.

number of small prizes; suggestion that the prizes generally should be of larger amount, *Etty* 2160–2175——The smallness of the prizes deteriorates greatly from the utility of the Art Union, *Stanfield* 2382–2385——Evidence as to the evil effects arising from the smallness of the prizes, *ib.* 2429–2444——By giving prizes of a higher amount, superior works of art would be encouraged, *Graves* 3056–3058. 3084.

3. *Recommendation that Prizeholders should have the Choice of Engravings as well as Paintings, to the value of their Prizes:*

The Art Union should purchase some of the best prints from the printsellers as the smaller prizes, instead of bad pictures, *Uwins* 1763——Giving prizeholders the power of selecting engravings from the collections of different publishers would do good both to the engravers and publishers, *Graves* 3085–3093. 3096–3103——The choice of engravings would come under the committee appointed to choose the paintings, *ib.* 3094, 3095——Approval of a plan for giving a certain number of prizes, to be applied to the purchase of engravings, in the same way as the purchase of paintings, *Colnaghi* 3765——Prizes being distributed for the purchase of engravings, allowing the holders to select engravings from the collections of publishers, would obviate the evil under which publishers are likely to suffer from art unions, *E. Finden* 3970; *Turner* 4043.

See also *Architecture. Bronzes. Casts. Distribution of Prizes. Engraving. High Art. Medals. Outlines*, 1. *Portrait Painting. Sale of Prizes. Sculpture. Selection of Prizes.*

Progress of Art Unions. Extracts from the reports of the various societies, and from the evidence of some of the witnesses examined before the Committee, showing the progress of the various societies, *Rep.* x.

Promotion of Art. Suggestions for the better regulation of art unions, with a view to rendering them more subservient to the promotion of art, *Bell* 1275–1290——The general improvement of Irish art is facilitated and encouraged by the existence of the Art Union, *Blacker* 1386.

Proofs. The number of proofs taken is not regulated by any special standard, *Wagstaff* 2677–2679——Usual number of proofs taken; number at which fixed of late years; in France the proofs are numbered as they come from the printers, *Graves* 2736–2741——Distinction between the ordinary proof and the "*épreuve de choix*," *ib.* 2742, 2743——The plate in England is not retouched during the proof operation, *ib.* 2744——The publication of engravings without retouching the plate subsequent to the striking off the proofs, is rare, *ib.* 2745–2749——Proofs without letters are to be obtained after the writing has been put upon the plate; it is done in Paris; fraud committed thereby; possibility of detection, *ib.* 2761–2774.

Proofs bear a high value in proportion to the fineness of the engraving; the sale of proofs alone will remunerate the publisher, *Ryall* 3459–3461——The value of early proofs will be entirely lost, owing to the electrotype, *Colnaghi* 3742——Practice abroad with regard to the striking off proofs, *W. Finden* 3862, 3863——Our publishers take off not only too many proofs but too many impressions altogether from the plates, *E. Finden* 3975.

The number of proofs taken off depends on the proprietors, *Macqueen* 4173–4176——The number that should be taken depends upon the plate, *ib.* 4177–4179——Five hundred proofs would be far too many, *ib.* 4182–4184——Number of impressions equal to proofs which can be procured from the electrotype process more than could be procured from the common process, *ib.* 4194, 4195——Not more than 100 proofs should be struck off any plate, *Shenton* 4230, 4231.

Provincial Art Unions. Objections generally to provincial art unions; spirit of gambling arising out of them, *Graves* 3023–3028.

Prussia. Returns, &c. relating to art unions in Prussia, *App.* 369, *et seq.*

See also *Cartoons.*

Public Exhibitions. Statement showing the exhibitions from which the pictures chosen by the prizeholders of the Art Union of London have been selected in each year since the establishment of the institution, *Godwin* 400–402——The public exhibitions of pictures have improved since the establishment of the Art Union of London; particular instance of the exhibition of the Royal Academy, *ib.* 504. 507–513——Exhibitions of the fine arts which take place in Dublin annually, *Cash* 778——Improvement in the public exhibitions since the establishment of art unions, *Eastlake* 4507–4511——Number of exhibitions from which the art unions select, *Foggo* 4693——Effect of selecting from these exhibitions, *ib.* 4694.

Public Institutions. None of the purchases at present made by the London Art Union have been made with a view of presenting them to different institutions of public interest, *Godwin*

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Public Institutions—continued.

Godwin 368–371——The subject is in contemplation by the council; difficulties experienced at the present time in carrying it out, *ib.*——The Dublin Art Union is not in the habit of making presents to public institutions of works of art purchased by the union, *Cash* 821–823——No paintings which have been purchased by the Edinburgh Art Union have been presented to public institutions, *Bell* 1063, 1064.

Fund for the purchase of works of art to be placed in some permanent situation suggested, *Eastlake* 4448. 4453, 4454——Working of this principle as carried out by the Düsseldorf Art Union; the plan generally described, *ib.* 4448–4452. 4455–4457——Proposition of this kind made to the Art Union of London by witness; reason of its non-adoption, *ib.* 4458.——*See* also *National Galleries.*

PUBLIC TASTE:

1. *Generally.*
2. *Improvement in the Public Taste for Works of Art since the Establishment of Art Unions.*

1. *Generally:*

It is the duty of a society instituted for the encouragement of art rather to direct the public taste, than to take it as it finds it, *Blacker* 1371, 1372——Reasons for hoping that the public, even if the choice be left to them, may arrive at a better taste, *Cooper* 1889–1891.

2. *Improvement in the Public Taste for Works of Art since the Establishment of Art Unions:*

Improvement in the public taste for works of a high class; it will progress, *Graves* 2981–2984——The feeling for art in the people themselves is the real basis of the prosperity of the arts, *Pye* 3684——Influence the Art Union is likely to have on public taste, *ib.* 3686, 3687——Increasing taste for art among the people generally, *Colnaghi* 3787, 3788——Improvement in the public taste to be attributed to the Art Union; increase of purchasers of superior works of art, *W. Finden* 3850–3860.

Improvement of public taste which might be effected by the Art Union, if properly managed, *E. Finden* 3927–3929——Way in which the art unions operate in improving public taste, *Eastlake* 4448——Means the art unions have of advancing the public taste; improvement that has taken place since their establishment, *ib.* 4487–4491——Great advancement in the taste of the British public for works of art; high art has been gaining ground; causes contributing to this result, *ib.* 4517–4520——Increased desire of the public to possess themselves of objects of art; the desire to possess prizes of pictures shown to be a secondary consideration, *Foggo* 4667, 4668——Improvement in the public taste in reference to engraving; to be attributed entirely to the art unions, *Shenton* 4291, 4292.

The Art Union in Ireland has the effect of exciting a very general taste with respect to subjects of fine art; the general opinion is quite favourable to it, *Cash* 756, 757. 765——There is a greater desire, both among artists and among the public, to cultivate the fine arts than there was previously to the Art Union being established, *ib.* 772–775.

See also *High Art.* *Outlines*, 2. *Selection of Prizes.*

Publication of Engravings. Engravers abroad generally publish their works in connexion with the publisher; artists seldom publish their own works, *Wagstaff* 2569–2576——In Holland, and England also, numerous artists in etching, publish their own works, *ib.* 2577——Disadvantage of artists publishing their own works; large capital required in the production of large plates, *ib.* 2579–2584——Commission, &c. of the publisher for the publication of an engraving by an artist on his own account; general expense borne by each party, *ib.* 2585——Publication of engravings by subscription, *ib.* 2597–2603——Usual arrangement made between the publisher and engraver; commission, &c. of the former, *Graves* 2896–2906——Artists and engravers do not generally publish their own works, *ib.* 2914–2916.

PUBLISHERS AND PRINTSELLERS:

1. *Generally.*
2. *How far Art Unions are injurious to the Interests of Publishers and Printsellers.*
3. *Opinions that Art Unions are beneficial to them.*
4. *Objections to Art Unions on the part of Publishers and Printsellers.*

1. *Generally:*

Reasons why, in almost all cases, where the engraver has endeavoured to take upon himself the functions of publisher, he has met with failure, *Rep.* xiii; *Leggatt* 3264–3267; *Shenton* 4295——Commission allowed by the publisher to his agent; risks to which the printseller is liable; accumulation of stock; comparison with booksellers, *Leggatt* 3247–3260. 3268–3274——Usual arrangements between engravers and publishers; liberality of the publishers, *ib.* 3261–3264——Advantage to the engraver of having the intermediate assistance of the publisher, *ib.* 3265——Arrangements in general made between publisher

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PUBLISHERS AND PRINTSELLERS—continued.

1. *Generally*—continued.

and engraver, *Burnet* 3609-3612——Publishers are in a great measure the controllers of the public taste on the subject of engraving, *E. Finden* 3976-3978——They look less to the credit of the arts than to that which will produce them the greatest profit; publishers evince an ignorance of their pecuniary interest in thus standing in the way of high art, *ib.* 3979-3987.

General regulation of the trade with regard to publishing; profits; per centage; commission; power exercised by the publishers over the engravers, *Shenton* 4295-4308. 4312-4318——Arbitrary conduct of the printsellers towards artists, *Foggo* 4718, 4719——Commission demanded by printsellers from engravers; risks to which the publisher is liable, *ib.* 4720-4726.

2. *How far Art Unions are injurious to the Interests of Publishers and Printsellers:*

Reference by the Committee to the opinion of Mr. H. Graves, that the results of art unions are not beneficial to the interests of publishers and printsellers, *Rep.* xiv——Extracts from the evidence of Mr. Graves in support of this opinion, *ib.*——Similar opinions of Mr. Leggatt on this subject, with grounds for forming such opinions, *ib.*——Opinions of Mr. Ryall as to the injurious effects of art unions on the interests of publishers, *ib.* xv——Reference of the Committee to the evidence of Mr. Burnet, in which he objects to the cheapness at which the engravings of the art unions are produced; evils resulting from this fact, *Rep.* xv; *Burnett* 3430. 3502. 3513——Remarks of the committee on the objection of other witnesses to art unions as being injurious to the interests of the publishing and printselling trades, *Rep.* xvi——Opinion of Mr. E. Finden, that the publishers and not the art unions are to blame; they have been the most opposed to their own interests and to those of art, *Rep.* xvi. *E. Finden* 3931.

Hitherto publishers can have suffered very little; the works distributed by the art-unions have been of such a common-place description, that they are to be given away, *Rep.* xvi; *Ryall* 3411——Were eminent artists to be employed by art unions, they would lead to the extinction of publishers throughout the country, *Rep.* xv; *Ryall* 3448——Mr. Pye takes a more general and enlarged view; he considers art unions in their effect rather on engraving than on engravers, *Rep.* xv; *Pye* 3643——Statement by the committee, that Mr. Colnaghi, though condemning, as well as other witnesses, the use of the electrotype by art unions, comes to a different conclusion as to the general influence of art unions on the trade, *Rep.* xv; *Colnaghi* 3747, *et seq.*——Reference to the opinion of Mr. Colnaghi, that putting the electrotype process out of the question, the effect of the distribution of engravings by art unions is advantageous to the printselling as well as engraving profession, *Rep.* xvi; *Colnaghi* 3754.

Publishers have no reason to complain of a diminution of price having taken place; the higher class of engravings would not be affected by the distribution of engravings of the value of those of the Art Union, *Shenton* 4261-4267——Narrow-minded conduct of both artists and printsellers with regard to the Art Union and in their intercourse with each other, *Foggo* 4718——Art unions issuing three or four engravings instead of one would be of advantage to art, but would ruin publishers unless they were put upon an equal footing, so as to be able to compete with them, *Graves* 2869-2877——Effect of art unions on publishers in the provinces, *ib.* 2954-2959.

3. *Opinions that Art Unions are beneficial to them:*

Favourable conclusions drawn by Mr. C. Turner as to the effect of art unions on engravers and publishers, *Rep.* xvii——Witness has never heard any complaints on the part of the printsellers or publishers resident in Edinburgh, *Bell* 1266, 1267——Although there has been opposition on the part of the London printsellers and engravers, *ib.*——The complaints of the operation and effects of the Dublin Art Union have arisen principally from the engravers and publishers; surprise expressed by witness at this circumstance, *Blacker* 1528-1531.

The publishers will always have the advantage of the art unions if they produce fine things, *Leggatt* 3213-3218——Increase of the publishing trade created by the art-unions, *Colnaghi* 3747-3753——The publishers were complete dictators as to subjects engraved and distributed among the public; the art unions have done great good in putting an end to this, *Shenton* 4314-4318——The art unions have not tended in the least to injure the legitimate profits of the publishers; immense advantage that has resulted from the competition, *Foggo* 4727, 4728. 4730.

4. *Objections to Art Unions on the part of Publishers and Printsellers:*

General feeling of publishers throughout the kingdom against art unions, *Graves* 3069, 3070——Influence of the art unions upon the publishing and printselling trade; falling off in the retail trade for framing prints, *Leggatt* 3203-3205——The success of a work mainly

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PUBLISHERS AND PRINTSELLERS—continued.

4. *Objections to Art Unions on the part of Publishers and Printsellers*—continued.

mainly depends on the publisher; no estimate of the value of a work is to be formed from the demand on the part of the public at the commencement, *Ryall* 3401-3410——The public are often taken by the beauty of the subject rather than the excellence of the engraving; but works badly engraved have not remunerated the publisher, *ib.* 3457, 3458——The employment of first-rate artists by the art unions would extinguish publishers; three art unions would extinguish publishers and printsellers throughout the country, *ib.* 3447-3449——Extent to which publishers have suffered in that branch of their trade connected with the publication of engravings of the price of one guinea and under, *E. Finden* 3969——The art unions have not stimulated the activity of publishers, ——*Shenton* 4293, 4294——Injurious effect of the art union of London upon the publishers and printsellers on account of the electrotype, *Parkes* 4544-4546. 4565-4573——Probability, in the event of art unions increasing, of printsellers and publishers being superseded, *Foggo* 4748, 4749.

See also *Art*, 2. *Electrotype Process*, I. *Engravers and Publishers. Engraving. Foreign Publishers. High Art*, 4. *National Art Union. Printsellers.*

Purchase of Paintings. Increase of private patronage since the establishment of the Art Union in Dublin, *Cash* 686, 687.

See also *Price of Pictures. Private Patronage.*

Pye, John. (Analysis of his Evidence.)—Line engraver, 3636——Considers the Art Union of London the most valuable power that has ever arisen in Britain for the patronage of art, 3638——Errors into which the institution has fallen with regard to engraving; advertisements for tenders of price and quality of engraving, 3639-3642——Injurious effect of the course at present pursued with regard to engraving, 3643——Employment of electrotype, *ib.*——The many bad impressions produced by the Union is one cause of their engravings being reduced to so small a value, 3643, 3644——It would be more advisable to give commissions for a greater number of engravings, with a limited number of impressions, 3645. 3651——This has already been suggested to the Art Union, 3645——Degraded position in which engravers have been placed from the time of Hogarth, in 1733, to the present day; exclusion of engravers from the Royal Academy, 3645-3650——Dissatisfaction of the engravers in this country with their position; greater esteem in which they are held on the Continent, 3655-3657——Great difficulty that would arise in forming committees of art unions to select works of art, 3658.

No change in the present system of allowing subscribers to select their own works of art is to be recommended; national importance of this being continued; periodical changes in the members of the committee by annual elections should be made, 3659——Good that would result from giving the prizeholder power to consult a certain set of persons without compelling him to do so; pictures are often selected by the committee of the London Art Union at the desire of the prizeholder, 3666, 3667——The purchase by the Art Union, of proofs of the best engraved works would reconcile differences existing between publishers and art unions, and would raise the engraving in the field of art, 3668-3670——The reputation and pecuniary interest of the engraver are depreciated by the great number of impressions taken from his work, 3671-3673——This evil would be remedied by the suggestion of having several engravings, and of limiting the impressions, 3676-3679——The distribution of compositions in outline would do great good, in diffusing knowledge and taste, 3680, 3681.

Importance to be attached to art unions as a source of national wealth and prosperity, 3682-3685——The feeling for art in the people themselves is the real basis of the prosperity of the arts, 3684——Influence the Art Union is likely to have on public taste, 3686, 3687——The use of the electrotype is unfair; and is injurious both to the joint trade and to the engraver, 3688-3690——The printsellers have been injured in some degree by the art unions; witness is unable to state to what extent they or the engravers have been affected, 3691-3701——Probable effect of an arrangement by which the Art Union might secure for its subscribers the earliest and best impressions of a plate from the publisher, and by which both engravers and publishers would be benefited, 3702-3706——Good effect of the Art Union both on art and on the immediate pecuniary interests of artists, 3707-3712——Great distress the suspension of its operation would cause, 3713, 3714.

Q.

"*Queen, The.*" Considerable number of portraits of the Queen published; decrease in the sale of late, *Graves* 2942-2947.

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R.

"Raffaelle and the Fornarina." Cost of engraving 14,000 copies of the "Raffaelle and Fornarina," *Palmer* 4137–4144——Evidence generally respecting the engraving and electrotyping, &c. of this plate, *ib.* 4067, *et seq.* 4088. 4094. 4132. 4137——Total number of impressions struck off from the Fornarina, *Macqueen* 4167——Maximum number of impressions taken from each plate, *ib.* 4168, 4169——There was no very perceptible difference between the last and the first, *ib.* 4170——Actual cost to the Art Union of each print of the "Raffaelle and the Fornarina," *Boys* 4417–4418.——Abstract from ledger, of expenditure incurred by the Art Union of London, for the engraving, paper and printing of Sir A. Callcott's picture "Raffaelle," for the subscribers of 1843, 11,747 in number, engraved by L. Stocks, *App.* 300.

Raimbach, Mr. It is stated in his autobiography that all his plates were done without assistance, *E. Finden* 3965.

Regensburg. Regulation of the Art Union in Regensburg, *App.* 434.

Registration of Pictures. The pictures which are now distributed are all required to be registered; a subscriber wishing to select a picture not registered cannot take it, *Boys* 4367.

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Religious Art. Increasing encouragement of religious art; powerful stimulus thus given to high art, *Eastlake* 4522–4524.

Retouching Plates. Reference to the statement made by Mr. Shenton in his evidence, that retouching has hitherto been employed in lieu of either the steel or electrotype process, and has led to as much expense and greater fraud, *Rep.* xvii——Period at which a mezzotint plate would require retouching, *Leggatt* 3144–3148——An engraving cannot circulate above 2,000, without being electrotyped, or entirely re-engraved in a great measure, *Burnet* 3559——Number of impressions taken off a copper plate before requiring to be retouched; number of impressions that can be taken off after retouching; expense of retouching, *Colnaghi* 3724–3728——The engraver should always be the individual who should retouch the plate, either the original or the electrotype, *Palmer* 4124–4126——Expense of retouching an original plate, *ib.* 4135; *Shenton* 4252, 4253.

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Retzch's Outlines. Retzch's outlines have sold well, *Leggatt* 3289——Avidity with which the outlines of Retzch and others published by the Düsseldorf school have been received, *Shenton* 4289.——*See* also *Outlines.*

Reynolds, Sir *Joshua.* In his lectures, lays down that the historical or religious branch of art is the highest, *E. Finden* 3908.

Rome. Inutility of founding a school or fund in conjunction with the Art Union for sending young artists to Rome, *Foggo* 4746, 4747.

Royal Academy. There are a greater number of good pictures in their exhibitions than used to be seen before the establishment of Art Unions, *Godwin* 507–513.

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Royal Dublin Society. The Art Union of Dublin has not had any influence upon the school of fine arts in the school of the Royal Society of Dublin, *Cash* 770, 771.

Royal Irish Art Union. Formation of the Royal Irish Art Union, or the Society for the Encouragement of the Fine Arts in Ireland, by the Purchase and Diffusion of the Works of Living Artists; general rules and regulations, *App.* 340——Fourth annual report of the committee of selection of the Royal Irish Art Union, or the Society for the Encouragement of the Fine Arts in Ireland, by the Purchase and Diffusion of the Works of Living Artists, for the year 1843, *ib.* 342——Prospects of the society; report; preliminary observations; progress of the society; comparative view; beneficial results; improvement in the exhibitions; increase of private patronage; public attention; season tickets; prices of artists; list of selections; engravings in progress; award of premiums; Johnston medal; premiums for 1844; services of local secretaries; free exhibition; National Gallery for Ireland; Gallery of Ancient Art, *ib.* 342, *et seq.*——Accounts of the society, 1841 to 1843, *ib.* 348——Statement as to the exhibition and distribution of the prizes; free

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Analysis of the Royal Hibernian Academy exhibitions, from the commencement to the year 1844, showing not only the increase of works of art generally since the formation of the Royal Irish Art Union, but especially those of an original character, as contra-distinguished from busts and portraits, *App.* 354——Table showing the annual income and expenditure of the funds of the Royal Irish Art Union, 1840 to 1843, *ib.*——Table showing the amount of funds received from visitors to the Hibernian Academy exhibition for four years previous to the formation of the Royal Irish Art Union, and for the four years succeeding its establishment, *ib.* 355——Table showing the amount spent in works of art in the exhibitions in Dublin previous and subsequent to the formation of the Royal Irish Art Union, *ib.*——Extract from "Saunders's News Letter," giving an account of a public meeting, 6th May 1839, being one of the first held by the Royal Irish Art Union, Lord Viscount Massareene and Ferrard in the chair, *ib.*——Table showing the falling off of the funds received by the exhibitions in Dublin in consequence of the suspension of the Royal Irish Art Union, in deference to the opinion of the law officers in England, *ib.* 356——Statement of the admissions to the schools of the Royal Dublin Society, showing the increase since the formation of the Royal Irish Art Union, especially in the superior departments of art, *ib.*——The Royal Irish Institution had failed in its object at the period of the establishment of the Art Union of Dublin; supposed cause of this failure, *Blacker* 1315. 1474.

Ryall, Henry Thomas. (Analysis of his Evidence.)—Engraved "The Blind Girl" for the Irish Art Union, 3353—— Also engraved a plate for the West of England Art Union, 3355-3357——Was educated as a chalk engraver; has endeavoured to produce a new kind of engraving; a mixed style of mezzotint, chalk and line, 3358-3360. 3430, 3431——Encouragement it has met with, 3361——Witness is also the engraver of "The Conservative Statesmen," 3362——Injurious operation of the proceedings of the Art Union of London on engraving generally, 3363, *et seq.*——Produced by the almost exclusive selection of line engravers, 3366——The encouragement art unions are calculated to afford should extend to every branch, 3367-3421——Engravers are more benefited by publishers than by art unions, 3367. 3371, 3372——Allowing prizeholders to select from a certain number of engravings considered the best in the market at the time, on the same plan as that adopted in reference to paintings, is to be preferred to the existing arrangement, 3368-3371——Art unions, if allowed to distribute their engravings as they do at present, will drive publishers out of the market, and deprive of employment a large number of assistants to engravers, 3372-3384. 3432-3439.

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Ryall, Mr. No credit is to be given to Mr. Ryall for the introduction of the mode of engraving uniting the chalk, mezzotinto, and line; Mr. Erlom, 50 years ago, to a certain extent introduced it, *E. Finden* 3950-3955.

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S.

"*Saints' Day.*" Explanation of the delay in the engraving of this plate, *Shenton* 4321-4324.

Sale of Prizes. Instances have occurred of paintings obtained by prizeholders being sold at very reduced prices afterwards, *Fielding* 2295——Such portion of the system of these institutions as leads to such a result is very defective and injurious, *ib.* 2296.

Saxony. Revised rules and regulations of the art unions of Saxony, *App.* 409.

Schools of Design. A School of Design has been established in Birmingham; the Royal Birmingham Art Union has not been in communication with this school, *Mason* 874-877——It would be an advisable application of the funds of the Union as far as possible to co-operate with the exertions of the School of Design in encouraging the application of art to local manufactures, *ib.* 878, 879——Evidence respecting the objects of the School of Design in Dublin, called the Dublin Society House, *Blacker* 1458-1469——Benefit that has resulted from the instruction afforded by the School of Design in improving the taste of carvers and gilders, *Moore* 4354-4356——Utility of the Government School of Design in extending a knowledge of art among the people, *Eastlake* 4525.

See also *Birmingham Art Union.* *Design*, Art of. *Manufactures.*

Scotland. Class of subjects in engravings chiefly preferred in Scotland, *Graves* 2725-2735.

Statement by the directors of the Association for the Promotion of the Fine Arts in Scotland, to be submitted to the Committee of the House of Commons, *in re* Art Unions, *App.* 330——Copy memorial of the association to Sir George Clerk, *ib.* 334——Statement showing the amount of the annual subscriptions and expenditure of the Association for the Promotion of the Fine Arts in Scotland, from the year 1834-35 to 1842-43, inclusive, *ib.* 337——List of engravings distributed among the members of the Association for the Promotion of the Fine Arts in Scotland, *ib.* 339——Proceedings of the Art Union of Scotland for the years 1837 to 1844, *ib.*

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Scott, Sir *Walter.* His works were published at high prices; when the copyright ceased they were published at lower prices, to prevent others publishing them, *Burnet* 3557.

Sculpture. One of the objects of the London Art Union is to promote sculpture *Rep.* iv——Its patronage of sculpture is restricted by the costliness of the material, but it aims at exciting a love and appreciation of sculptural design, *ib.*——Sculptors and artists, &c. have not in an equal, or even approximate, degree benefited with painters by the formation of art unions, *ib.* xii——It is only of late that the London Art Union has shown any attention to their claims, *ib.*——Causes which tend to the result that these societies are able to give so little encouragement to this branch of art, *ib.*

The Art Unions of Dublin and Edinburgh have to a certain degree and beneficially encouraged the sculptor in marble, *Rep.* xii——Statement by Mr. Blacker, that they distribute not only casts, but works, executed on commissions given in marble, to those that appear to merit them, *Rep.* xii; *Blacker* 1500-1505——Particulars as to the distribution of those works by the Dublin and Edinburgh Societies, *Rep.* xii——The amount given by the various art unions for the encouragement of this branch of art is far too trifling to have any great influence on the interests of artists, *ib.* xiii.

Limited extent to which works of sculpture have been selected by prizeholders, *Godwin* 151-155——The funds of art unions should be applied to the encouragement of sculpture, medal-casting, and other branches of art, *Uwins* 1800-1802——No other branch of sculpture than busts should be encouraged, on account of the expense, *E. Finden* 3917-3923.

Occasionally a piece of sculpture has been contributed by the Birmingham Art Union, *Mason* 860——No prizes have been given by the Birmingham Art Union for works in sculpture, *ib.* 903-908.

Information relative to the encouragement of sculpture in Ireland, *Cash* 792-795. 810-817——Ireland is rich in living sculptors; names of some of them, *Blacker* 1387-1390——It would be an advantage that improvement in sculpture should precede improvement in painting, *ib.* 1392, 1393.

There are not more than three or four sculptors in Edinburgh, *Bell* 1048, 1049——The Edinburgh Art Union confines its patronage, as regards sculpture, generally to Scottish sculptors, *ib.* 1103-1112——It would be an advantage to break through this restriction, *ib.*

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Seal

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Seal Engraving. No encouragement has as yet been given, in practice, to seal engraving or architectural designs, though its utility is recognised in theory, *Rep.* vi——No encouragement whatever has been given by the Art Union of London to seal cutting, *Godwin* 177. 181. 185–187.——*See* also *Edinburgh Art Union.*

Selection of Prizes:

I. *By Art Unions generally.*

II. *By the London Art Union:*

1. Present Mode of Selection by the Prizeholders.
2. General Character of the Works chosen.
3. Recommendations that a Committee should be chosen for the Selection of Paintings, &c.
4. Objections to this Plan.

III. *By the Birmingham Art Union.*

IV. *By the Dublin Art Union.*

V. *By the Edinburgh Art Union.*

I. *By Art Unions generally:*

The present organization of the London Art Union leaves to the prizeholder the selection of the work of art, *Rep.* xxxii——Some of the art unions are governed on the principle of allowing the prizes to be drawn in money, and applied to the purchase of paintings and other works of art, *ib.* xxxvii——Others are governed on the principle of purchasing by the instrumentality of a committee of selection, and distributing the pictures so purchased as prizes, *ib.*——The first of these classes comprises the Art Union of London, and the other English art unions, *ib.*——The second, those of Dublin and Edinburgh, *ib.*——Advantages and disadvantages attending each of these systems, *ib.*——Opinion of the Committee inclining in favour of the latter system, *ib.* xxxviii.

Statement of the Committee that they have anxiously sought to discover a plan which might avoid the evils and unite the advantages of each system, *Rep.* xxxviii——Suggestions offered by different witnesses to attain this object, noticed especially by the Committee, *ib.*——Provided a committee would be found to act properly in such a case, it might probably be an improvement on the present system if the council were to declare what were the best paintings, and arrange them according to a certain scale of merit, leaving it to the public to take them or not, *Godwin* 340–343——The two systems proposed to be combined; in what manner it might be effected, *Eastlake* 4448.

II. *By the London Art Union:*

1. Present Mode of Selection by the Prizeholders:

Reasons for considering that it is preferable to allow the prizeholder to choose a painting or other work of art for himself, rather than it should be selected by the committee, *Godwin* 244–272——The selection of works for prizeholders in distant parts is usually deputed to the committee, but this is by no means compulsory, *ib.* 310–315. 318——It is common for prizeholders to add sums for the purchase of paintings of higher value than the amount their prizes would entitle them to, *ib.* 316, 317——The council exercises no control upon the choice of the individual, *ib.* 335, 336——The quality of the selections has improved, *ib.* 337–339——The prizes selected by the prizeholders of the Art Union of London have been selected from the works of the highest artist in the profession, down to those only just entering upon life, *Fahey* 1664——The subscribers to the London Art Union find no difficulty in confiding the selection of either the subject or the engraver to the committee, *ib.* 1718–1721——But there are reasons why they should object to their being empowered to make a similar selection of the paintings; the two things are so different they will not compare, *ib.* 1722–1741.

2. General Character of the Works chosen:

Prizes selected by the prizeholders have immediately come into the market; there is no guarding against circumstances of this kind, *Fahey* 1742–1744——Prizeholders rarely take the advice of good judges in the selection of their pictures, *Uwins* 1753–1754——Those living abroad may have done so occasionally, *ib.* 1755——The pictures most likely to be chosen are not those on which the most study has been expended, *ib.*——The description of art to which the attention of the prizeholders has in general been directed, has been to fancy subjects and landscapes, *Cooper* 1884. 1901–1904——How far this carries out the object of the Art Union, namely, the encouragement of high art, *ib.* 1885–1888.

The pictures chosen by prizeholders are frequently brought into the market or put up for raffles; this, even if there were a committee of selection, could not be prevented, *Etty* 2138, *et seq.*——Considerable sums are sometimes added by the holders of prizes to

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SELECTION OF PRIZES—II. *By the London Art Union*—continued.

2. General Character of the Works chosen—*continued.*

enable them to get better pictures than the amount of their prize would entitle them to, *Etty* 2247——Mediocre works of art have very often been purchased by the prizeholders instead of works of superior merit, *Fielding* 2276–2279——The choice made by prizeholders does not always tend to the improvement of a taste in art, *Stanfield* 2375——The period of the year at which the lottery is held is unfavourable to selection, *ib.* 2376, 2377——Many of the works they would be inclined to select are already disposed of, *ib.* 2376–2382——Low prices frequently given for pictures by subscribers to Art Unions, *Eastlake* 4531–4532——High prices given in some cases; Mr. Maclise's picture, the "Sleeping Beauty," sold for 300 guineas, *ib.* 4533, 4534.

3. Recommendation that a Committee should be chosen for the Selection of Paintings, &c.:

The principle of putting money prizes into the hands of subscribers, instead of pictures selected by the committee, is injurious to art, as pictures are likely to be ill chosen, *Uwins* 1750–1752——The selection of a picture by the Art Union ought not to depend upon chance, but upon its own excellence; when it would be an object of ambition for artists, *ib.* 1756——If the committee chose the pictures, the subscriptions would fall off; but the diminished subscriptions so applied would do more good than the larger amount, *ib.* 1757, 1758——The best works of the year should be selected by an art union instead of offering prizes for which established artists do not choose to compete, *ib.* 1818–1822 The committee might select all the prizes, and the prizeholders might choose from among them, *ib.* 1857–1859——The committee should be chosen annually by the subscribers, or at all events some should go out annually, to prevent imputations of interest or bias, *ib.* 1860–1867——If the choice of prizes could be committed to some intermediate body it would be better, if such a body could be found, *ib.* 1868——If conducted in this manner the union would prosper, *ib.* 1869.

With respect to prizes of the value of above 100 *l.* it would be advisable to put it in the hands of the committee, *Cooper* 1892–1900——Although a committee might choose more correctly, still the present system has some advantages; approval of a system of selection which should be in some degree in the opinion of the committee, and in some in that of the individual, *ib.* 1908–1918——Opinion in favour of a committee of selection; of whom this committee should be composed, and how chosen, *Etty* 2144–2159——Leaving the power of selection to a committee properly constituted, instead of to the individual subscribers, might cause better pictures to be chosen; but there is no doubt it would very much diminish the funds of the society, *Fielding* 2282–2294. 2297–2307——Plan for the appointment of a committee of selection proposed by witness, *ib.* 2329–2334——Recommendation that the committee of the Art Union should depute the power of selection to an intermediate committee formed of artists, and others competent to judge of art, *Stanfield* 2368–2374.

Proposed appointment of a Committee by the House of Commons, or by Government, to choose paintings; principle on which the paintings should be disposed of, *Graves* 2989–2991——Of whom the proposed committee should be composed; by whom it should be selected, *ib.* 2995–3000——Nature and extent of the jobbing at present prevailing in the provinces in regard to the selection of pictures by prizeholders, and which the proposed plan will suppress, *ib.* 3001–3009——Approval of an arrangement by which the committee should select the best paintings, but not requiring that the prizeholders should necessarily select from that collection, *E. Finden* 3990——Preference to be given to a committee of selection over leaving the prizeholder a free choice; danger of jobbing, *Eastlake* 4459——Approval of an arrangement by which the committee should select paintings most deserving of purchase, but leaving it to the prizeholders to make such choice among themselves as they might think proper, *ib.* 4465–4467——It should be composed partly of artists; no professional bias is to be apprehended, *ib.* 4502–4504.

4. Objections to this Plan:

One of the objections to deputing the choice of pictures to the committee is the possibility of the imputation of collusion, *Godwin* 393–397——It is very doubtful whether it would tend to a better selection of pictures if the committee selected instead of the subscribers, *Fahey* 1615–1620. 1628–1663——The artists with whom witness is acquainted have preferred the mode adopted by the Art Union of London, *Cooper* 1955–1985——Great difficulty that would arise in forming the committees of art unions to select works of art, *Pye* 3658——No change in the present system of allowing subscribers to select their own works of art is to be recommended, *ib.* 3659.

The system of the Art Union of London as to the choice of pictures by the prizeholders themselves, is to be preferred to the system adopted in Dublin of a committee of selection choosing the works, *E. Finden* 3988, 3989——Plan at first proposed of not allowing the subscribers to select their prizes, but to leave such right to the committee; evils of that plan, *Eastlake* 4448——Difficulty of checking jobbing if prizeholders had the power

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4. Objections to this Plan—*continued.*

power of selecting from the studios of artists as well as from the gallery, *Eastlake* 4472——No evil has resulted from the present system in the purchase of pictures, *ib.* 4479——The holders of prizes should continue to exercise the right of selecting for themselves; there have been many injudicious selections, mostly in the high-priced awards, *Foggo* 4674, 4675.

III. *By the Birmingham Art Union:*

As regards the excellence of the prize pictures to be chosen, there is no doubt it would be better to leave the selection to a committee chosen for their generally believed superiority in the knowledge and appreciation of art, *Mason* 911-927——This arrangement would have its objections; probable nature of these objections, *ib.* 914-917——Generally speaking, the selections which have been made by the prizeholders from the annual exhibitions have been judicious, *ib.* 922, 923.

IV. *By the Dublin Art Union:*

The Dublin Art Union, instead of giving its prizes in money, gives them in paintings and other objects of art, selected by the committee which is chosen by the council for that purpose, *Rep.* viii——The paintings are selected from the several exhibitions in the capital, *ib.*——The pictures which are given as prizes are entirely chosen by the committee of selection; there has been no complaint among the subscribers on the subject, *Cash* 616. 655, 656. 659-663——Nor any application to put it on the same footing as the London Art Union, *ib.* 657, 658——Any dissatisfaction has been entirely confined to artists whose pictures have not been chosen, *ib.* 662, 663——Constitution of the committee of selection; way in which elected; there is no risk of favouritism arising from the present organization of the committee, *ib.* 664-672——In general the public wait for the exhibition before they subscribe, in order to see what chance they have of getting good pictures, *ib.* 676-679——The prizes selected by the committee are publicly and gratuitously exhibited, *ib.* 759.

The great distinction in the constitution of the society in Dublin as contrasted with that of London is in the power of selection being vested in the committee, *Blacker* 1304——The especial object of the society being the encouragement of high art, this power being vested in the committee is more likely to attain that object, than if it were left to the subscribers, *ib.* 1305-1324——No objection has been made by the body of subscribers to this arrangement, *ib.* 1325-1334——Opinion of the merits of the two different systems, the one vesting the power of selection in the committee, the other vesting it in the subscribers at large, principally in reference to the operation on art, without looking to artists, *ib.* 1336-1348——Way in which the Art Union of Dublin has been generally guided in its choice of paintings, *ib.* 1349, *et seq.*——Beneficial working of the plan adopted by the society with regard to the selection of pictures by a committee; prevention of jobbing thereby, *Graves* 3000. 3004-3009.

V. *By the Edinburgh Art Union:*

Description of pictures purchased by prizeholders in the Art Union of Scotland, from the year 1838 to the year 1844, *Godwin* 403——There have been no complaints on the part of subscribers that they have sometimes got paintings of subjects in which they were comparatively uninterested, *Bell* 1258, 1259——The committee of the Art Union of Edinburgh purchase the pictures, and they are distributed among the subscribers by lot; there is no power of selection on their part whatever, *ib.* 1184——There has never been any complaint on the part of the subscribers in respect of this mode of selection, although there have been such complaints made by individual artists, *ib.* 1189-1206. 1220-1234——The mode of election of the committee is sufficient to check any alleged abuse of their power as regards favouritism, *ib.* 1207-1219.

Selous, Mr. See *Outlines*, I.

Shakspere's Works. Proposition for the distribution annually of a play of Shakspere illustrated in outline by able artists, *Graves* 2970.

Shee, Sir *Martin Archer*, P. R. A. Has been a subscriber from the foundation of the Art Union of London, *Godwin* 545.

Shenton, Henry Chawner. (Analysis of his Evidence.)—Has recently engraved "Parnell's Hermit" for the Glasgow Art Union, 4219-4224——The electrotype process has not been adopted in Glasgow, 4225——It has been adopted by the Irish Art Union, 4226——Number of impressions that may be struck off before an engraving will require retouching, 4227-4229——Not more than one hundred proofs should be struck off any plate, 4230, 4231——Retouching plates before impressions, after the proof is circulated among the public, is a fraud, 4232——Witness has heard of plates being retouched in

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Publishers previously to the Art Union encouraged mezzotinto engravings, because they could get them engraved at two-thirds the price, and charge the public as much as for a line engraving, 4260——Publishers have no reason to complain of a diminution of price having taken place; the higher class of engravings would not be affected by the distribution of engravings of the value of those of the Art Union, 4261–4267——High art has not been much attended to by the publishers of England; this is to be ascribed to a want of taste on the part of the public, 4268–4270——Great number of engravings of a high class introduced from the Continent; proof here afforded of the willingness of the public to encourage art, 4271–4276——Opinion that if the printsellers would undertake this class of works they would advance art and artists, and there would be a ready sale to the public, 4277–4285——General approbation with which the compositions in outline circulated by the Art Union of London have been met; such publications tend to encourage a taste for high and pure art, 4286–4290——Improvement in the public taste in reference to engraving; to be attributed entirely to the art unions, 4291, 4292.

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Sievier, Mr. Testimonial from Mr. Sievier respecting the favourable results attending the use of the electrotype process, *App.* 364.

Small Prizes. Objections to small prizes of paintings; 30*l.* ought to be the lowest prize, *Graves* 3019——Raising the prizes would stimulate artists to produce good works, *ib.* 3020.

Small Works of Art. Without the aid of art unions there would be encouragement for the smaller works of art, *Uwins* 1764.

Société des Amis des Arts (Paris.) Special exception in favour of this society made by the French government when they put down lotteries, *Foggo* 4735.

Society of British Artists. Rule of the society with regard to the hanging pictures of members, *Foggo* 4694–4697.

Solicitor-General. His opinion was against the legality of the Art Union of London, *Godwin* 567. 578.

Spencer, Mr., of Liverpool. Was the first discoverer of the electrotype process; he took out no patent for it, *Palmer* 4162–4165.

Stanfield, Clarkson. (Analysis of his Evidence.)—Is a subscriber to the Art Union of London; has some knowledge of the Scotch Art Union, 2347–2353——So large a sum of money expended yearly by the Art Union of London on art, if properly directed, was doing great good, and would do great good, 2354——The objects held in view by the society were generally to encourage art; their operations have not tended to encourage high art more than other branches, 2355, 2359. 2366, 2367——Offering premiums for compositions in outline is calculated to encourage a certain attention to high art; but still with regard to paintings it is not doing much, 2360–2365——Recommendation that the committee of the Art Union should depute the power of selection to an intermediate committee; this might be formed partly of artists and partly of other persons competent to judge of art, 2368–2374.

The choice made by prizeholders does not always tend to the improvement of a taste in art, 2375——The period of the year at which the lottery is held is unfavourable to selection, 2376, 2377——Many of the works they would be inclined to select are already disposed

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Stanfield, Clarkson. (Analysis of his Evidence)—*continued.*

disposed of, 2376–2382——In the event of the prizeholder finding the work which he was desirous of possessing disposed of, it would be an advantage if he were allowed the power of giving a commission, *ib.*——The smallness of the prizes deteriorates greatly from the utility of the art union, 2382–2385——Portrait and landscape painting are the branches most encouraged by public opinion, 2386–2389——There is a progressive improvement in the taste of the public as regards high art, 2390–2392.

Witness would look more to the patronage of the Government than to that of individuals for the encouragement of high art; suggestion of the mode in which Government influence should display itself, 2393–2396——The encouragement of fine arts in the decoration of the New Houses of Parliament is a legitimate application of Government patronage, 2397, 2398——Under certain restrictions, art unions are calculated to diffuse a certain appreciation and love of art, 2399——They should be concentrated as much as possible; there might be one for each kingdom, in London, Edinburgh, and Dublin, 2400–2402——Doubts as to whether it would be generally beneficial, as far as art unions are concerned, to allow the competition of foreign art, 2403–2428——Further evidence as to the evil effects arising from the smallness of the prizes, 2429–2444——The practical errors of the art union consist of two: in not distributing engravings of sufficient superiority, and in purchasing pictures at too low a price; remedy suggested in the constitution of art unions to obviate these defects, 2445–2461. 2469–2473.

Objections to the electrotype system, 2462–2468——The selections of etchings illustrating "The Pilgrim's Progress," distributed among the subscribers, were very beautiful and calculated to do good; compositions of this kind are of the highest advantage to art, 2473–2484——Effects upon art of the distribution of medals and bronzes by the Art Union of London 2485–2493——Witness would not prefer such distribution to the distribution of engravings, but they might be combined with advantage, 2490.

Witness has heard a great deal from artists, both for and against art unions; objections made to them among witness's acquaintances, 2494–2509——Hitherto we have much wanted in this country manufacturing designers; they are now being supplied by the schools at Somerset-house, 2510–2513——If a man has genius to be a painter, very few things will keep him from rising; he would rise without the assistance of art unions, 2514–2516——The majority of the eminent artists in London are unfavourable to the Art Union, 2517——General effect of art unions upon the existing state of art in this country, 2518–2527——A sudden suspension of the art unions would produce great individual distress, 2528——It would perhaps have been as well if art unions had never existed, but witness would be sorry now to see them done away with, 2528–2539.

Stanfield, Mr. Reason for supposing that Mr. Stanfield is favourable to the principle of the Art Union of London, *Godwin* 544.

Statuary. It would be advisable to include amongst the prizes specimens of statuary, *Rep.* xxxix.

Steel Engraving. On account of the increase in the number of subscribers, the aid of steel engraving has been called in by the Art Union of Edinburgh in order to adequately supply their demands, *Rep.* xiii——The Art Union of London does not make use of the engraving on steel; difficulty of getting engravers to work on steel, *Godwin* 74——Steel engraving is received with as much satisfaction as copper-plate by the subscribers, *Bell* 1096–1099——Evidence as to the introduction of steel engraving, *ib.* 1154–1163——Evidence as to the comparative merits of steel and copper-plate engraving, *ib.* 1260–1264——Engraving on steel is only a modern invention; its merit is that it multiplies very much the number of impressions, *Fahey* 1702, 1703.

Maximum number of impressions taken from a steel plate, *Wagstaff* 2674, 2675——Number of impressions taken from a mezzotinto steel plate, *Graves* 2751——Extreme number taken off a mezzotinto steel plate; comparison with copper, *ib.* 2785–2792——Steel line engravings are very little known on the Continent, *ib.* 2793——Maximum number of impressions taken from a steel plate, *Colnaghi* 3739, 3740——Steel engraving, from the power of greatly multiplying impressions, has influenced art in a manner similar to the electrotype, *ib.* 3741——Greater number of impressions obtained from steel plates than from copper plates, *E. Finden* 3956——Approval of the substitution of steel for copper-plate by art unions, *ib.* 3956–3963——Steel will produce almost any number of impressions, *Macqueen* 4179.

Subscriptions. Increase in the number of subscribers to the London Art Union since the period of its establishment to the present time, *Rep.* v——Greatest number of subscribers in any one year, *Godwin* 61——Statement showing the amount of subscriptions from 1837 to 1844, both inclusive, *ib.* 298–301——The subscription for the first year amounted to 489*l.* 6*s.*, and for the last to 14,292*l.* 12*s.*, *ib.*——The great increase in the number of subscribers may be attributed to the institution becoming more known, *ib.* 302–307——It has extended rapidly throughout the kingdom, and even beyond it, *ib.*——Mode of distribution of subscriptions to the Art Union of London for the year 1844, *App.* 297.

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There are many subscribers to the Dublin Art Union among the higher classes, *Cash* 826——Class of persons constituting the subscribers to the art union, *ib.* 824–829——Falling off in the number of subscribers in consequence of the doubts thrown upon the legality of the body, *ib.* 674, 675——The society embraces persons of all classes and of all religious denominations; there has never been any sort of party feeling shown either in the admission of individuals or the selection of the committee, *Blacker* 1517–1521——This circumstance has been beneficial to the public feeling of the country, *ib.* 1520.

Falling off of late in the number of subscribers to the Edinburgh Art Union; cause to which this may be attributed, *Bell* 1168–1171.

See also *Distribution of Engravings. Engravings. Dublin Art Union. Prizes. Selection of Prizes.*

Sugden, Sir *Edward.* Has expressed an opinion favourable to art unions, *Godwin* 575.

Suppression of Art Unions. Considerable embarrassment was experienced by several artists in consequence of the interruption given by the notice of the Treasury to the council of the Art Union of London, *Godwin* 522–527——Statement in the notice of the Treasury as to the reasons why an end was to be put to the proceedings of the Art Union, *ib.* 578, 579——Date at which the Art Union of London received the notice from the Treasury, *ib.* 568–570——There was a general suspension of art unions in consequence, *Cash* 840——General disappointment felt at this result, *ib.* 841–847——The whole art would be benefited by the suppression of art unions, *Burnet* 3623–3626.

T.

Tableaux de Genre. The Committee do not object to encouragement being given to what may be called *tableaux de genre, Rep.* xxxiii——Bearing upon our classical literature, prose or verse, they seek to give a more vivid expression to its noblest and most cherished remains, *ib.*

Talfourd, Mr. Serjeant. Admission of Mr. Serjeant Talfourd that societies like art unions, having for their direct object the encouragement of art, were doubtless not contemplated by the Legislature when providing against gaming, *Rep.* xxvi, xxvii——Opinion of Mr. Serjeant Talfourd on the subject of the legality of art unions, *Godwin* 559——Opinion of Mr. Serjeant Talfourd on a case submitted to him respecting the legality of art unions, *App.* 366.——*See* also *Penalties.*

Terra Cotta Modelling. Encouragement at little cost, and yet with considerable advantage, might be extended to productions in terra cotta, wood, and ivory, *Rep.* xxxi——No encouragement has been given to terra cotta modelling, *Godwin* 166——Propriety of the Art Union offering prizes for models in terra cotta, *E. Finden* 3920.

"*Tired Huntsman.*" Number of proofs and prints taken from this subject, *Godwin* 594——This engraving has borne a higher price in the market than it was issued at, *Colnaghi* 3759, 3760——Number of impressions taken off this plate, *Shenton* 4228, 4229. 4245.

Treasury Notice. The reason for the notice being given which caused the suppression of art unions was the fact of their being supposed to come within the Lottery Act, *Blacker* 1429.

Turner, Charles. (Analysis of his Evidence.)—Is acquainted with the constitution and operation of the Art Union of London, 3995, 3996——General opinion as to the benefits conferred on art by the Union, 3997, 3998——Excellence of the engravings hitherto distributed by the Art Union; comparison with the art unions of Dublin and Edinburgh, 3999–4001——How far it is desirable that the engraver should have a voice as to the picture to be engraved, 4002–4004——Witness does not condemn the mode in which the electrotype has been used by the London Art Union, 4005–4008——Excellence of the impressions obtained from the electrotype, 4009–4014——The multiplication of engravings by the Art Union of London has not been and cannot be injurious to the print-selling trade, 4015–4021——Petition against art unions presented to The House; means taken by Mr. Graves to obtain witness's signature; his refusal, 4021–4027——Necessity for the Art Union being particular in the choice of first-rate pictures and engravings, 4028–4031.

Witness as an engraver has no fear of the competition, 4032–4038——A first-rate engraver has no difficulty in selling his engravings, even if they run counter to the wishes of a first-rate printseller, 4039–4042——Approval of an arrangement by which a certain number of prizes being given for engravings, the holders should select for themselves from the best engravings that have appeared within any short period, 4043——Independent gentlemen, though amateurs, are to be preferred to artists in the committee of management of the Art Union, 4044–4051——Gentlemen in general are not judges of a picture to be engraved, 4052–4054——No advantage would result from associating on such

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such occasions with the committee persons professionally acquainted with engraving, 4055, 4056——The committee, before deciding upon an engraver, should consult the engraver in reference to his peculiar talent, and the subjects he would prefer, 4057, 4058——Water-colour drawings make good subjects for engraving, 4059——Great superiority of water-colour drawings of the present day compared with 50 years ago, *ib.*

U.

"*Una.*" Evidence generally respecting the engraving, electrotyping, &c. of this plate, *Palmer* 4069. 4126, *et seq.*——Actual cost to the Art Union of each print of the "Una," *Boys* 4417, 4418——Abstract from the ledger of expenditure incurred by the Art Union of London for the engraving and printing of Hilton's picture of "Una," for the subscribers of 1842, 12,291 in number, engraved by W. Watt, *App.* 301.

"*Under-cut.*" The "under-cut" is as much in use in engravings to which the electrotype has been applied as in those to which it has not been applied, *Palmer* 4094.

Universities of Oxford and Cambridge. Superior character of the engravings sold to the young men at the universities compared with the sporting prints formerly patronized, *Graves* 3041; *Leggatt* 3326.

Uwins, Thomas. (Analysis of his Evidence.)—The plan of the London Art Union is likely to be injurious to art rather than beneficial, 1746–1749——The principle of putting money prizes into the hands of subscribers, instead of pictures selected by the committee, is injurious to art, as pictures are likely to be ill-chosen, 1750–1752——Prize-holders rarely take the advice of good judges in the selection of their pictures, 1753, 1754——Those living abroad may have done so occasionally, 1755——The pictures most likely to be chosen are not those on which the most study has been expended, *ib.*——The selection of a picture by the Art Union ought not to depend upon chance, but upon its own excellence; when it would be an object of ambition for artists, 1756——If the committee chose the pictures, the subscriptions would fall off; but the diminished subscriptions, so applied, would do more good than the larger amount, 1759–1958——The circulation of works of a high character would promote a taste for art, 1759——Engravings might be put in the place of small prizes, 1760, 1761.

[Second Examination.]—The Art Union should purchase some of the best prints from the printsellers, as the smaller prizes, instead of bad pictures, 1763——Without the aid of art unions, there would be encouragement for the smaller works of art, 1764——The Art Union prints are made valueless by their numbers; the purchase of the best engravings would be far preferable to the present mode of distribution, 1765——Even the best engravings ought not to be indefinitely circulated, 1766——The circulation of outlines as premiums for the purchase of tickets is in a different position; they are shut up in portfolios, and not hung up in every room and shop-window, 1767——In the purchase of outlines, printsellers should be encouraged who have done much for art; case of Mr. Doo's engraving of Eastlake's Pilgrims, 1768——The choice of the paintings should vest in the committee, 1769——If outlines were circulated instead of prints, there might be a greater variety, and of a higher character, 1770, 1771——Engravings from the works of ancient masters should not be excluded; they would increase the value of the distinction when modern works were chosen, 1772, 1773.

The works of foreign living artists ought not to be engraved by the Art Union, 1773–1775. 1782——It is the object of an art union to encourage British art; and to encourage foreign art would be beyond its sphere, 1776–1778——The German Art Unions have no laws against the selection of British pictures for engraving; but in practice they exclude all but their own, 1779——Engravings from the works of Cornelius and other German artists are already sufficiently circulated, 1780, 1781——Any mode of circulating the works of the great masters would be beneficial; as, for example, Sir T. Lawrence's original drawings at Oxford, 1783, 1784——The printsellers consider themselves aggrieved by the present plan of art unions, and they are essential to artists, 1785, 1786——Case of Mr. Raimbach, who engraved Sir David Wilkie's works, adduced to prove the necessity of publishers for aiding the sale of engravings, 1787–1790——Publishers have capital to undertake works which artists could not attempt; and if their profits are large, they have great risks, 1791–1793——In the improvement of art unions, the interests of publishers should be reconciled with the interests of artists, 1794.

The judgment of ages has confirmed the merits of ancient masters, but of foreign living masters there may be doubts; there is no reason, therefore, for selecting the latter for engraving, 1795–1799——The funds of art unions should be applied to the encouragement of sculpture, medal casting, and other branches of art, 1800–1802——Bronze casts from some of the most distinguished works should be distributed as prizes to encourage the art, 1803–1806——A portion of the funds might be reserved for giving prizes of a high value, for the best painting, and best work in sculpture, bronze and medal casting, 1807——A painting might be reserved annually or triennially, for the purpose of forming a collection of British art, 1808–1810——Architecture might also be

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encouraged; this branch of art has been excluded abroad, 1811–1814——If certain pictures were set aside, a gallery of art must be provided, perhaps by public subscription, 1815, 1816——The stimulus to exertion would be much increased by such an exhibition, 1817——The best works of the year should be selected by an art union, instead of offering prizes for which established artists do not choose to compete, 1818–1822——If witness's plan were adopted, the present subscribers to the London Art Union might fall off, but equal numbers of another description would be found, and the funds would be ample, 1823–1827.

The principal alteration suggested, is the election of a committee to whom the whole control should be given, 1828–1830——In Germany the public taste for art is greater than in England; but it is not so in France or Italy, 1831——The art unions of Germany have extended the love of art, 1832——The popular estimation of art is lower in Italy than in any other country, 1833–1835——The London Art Union, as now constituted, has a tendency to encourage mediocrity in art, 1836–1847——It is the general opinion of eminent artists, that the London Union is not well constituted, 1848–1852——If constituted like the German art unions, it would be really serviceable to art, 1853——It would not be liable to objection as encouraging gambling, 1854–1856——The committee might select all the prizes, and the prizeholders might choose from among them, 1857–1859——The committee should be chosen annually by the subscribers, or, at all events, some should go out annually, to prevent imputations of interest or bias, 1860–1867——If the choice of prizes could be committed to some intermediate body, it would be better, if such a body could be found, 1868——If conducted in this manner, the Union would prosper, 1869.

Uwins, Mr. Is favourable to art unions, *Godwin* 545.

V.

Value of Paintings. The great object of the Art Union of London is to increase the sale of pictures; how far this is likely to operate in putting a fictitious value upon them, *Godwin* 443–463. 472–474. 479–513——There is no reason to suppose that the establishment of the Art Union puts a price on pictures beyond their real value, *Fahey*, 1603, 1604——The effect of the Art Union has not been generally to cause pictures to sell beyond their real value, *Etty* 2236–2239.

Vokins, John. (Analysis of his Evidence.)—Frame-maker, 4641——Considerable increase in the trade of frame-making, created by the art unions, 4642–4646——Improvements in the execution, character, and design of these frames, 4647–4649. 4652–4656——Papier maché establishments, and for the application of leather in imitation of oak, 4650, 4651.

W.

Wagstaff, Charles Eden. (Analysis of his Evidence.)—Historical and portrait engraver; in mezzotinto and stipple, 2540–2542——New mode of engraving in line, stipple, and mezzotinto, lately adopted, 2543, 2544——Large demand for that description of engraving; increase of late years, and to what causes to be ascribed; growing demand abroad, 2545–2548——Superiority of the English school in that department, 2549–2551——Increased employment created by the art unions in witness's department, 2552–2556——Foreign works on which witness has been employed, 2557–2564——General mode of proceeding in France with regard to publishing engravings, 2565–2568——Engravers abroad generally publish their works in connexion with the publisher; artists seldom publish their own works, 2569–2576——In Holland, and England also, numerous artists in etching publish their own works, 2577——Disadvantages of artists publishing their own works; large capital required in the production of large plates, 2579–2584——Commission &c. of the publisher, for the publication of an engraving by an artist on his own account; general expense borne by each party, 2585——Publication of engravings by subscription, 2597–2603.

Confidence of the engravers generally in their publishers; presentation of a piece of plate to Mr. Moon by artists, 2604–2612. 2617——Disapproval of the plan on which the National Art Union was proposed to be established, 2613–2618——How far the Art Union of London is calculated to advance the art of engraving; objection to the distribution of large numbers of engravings, 2619–2630——The employment of a larger number of artists, and a small number of impressions being struck off, would be more likely to produce benefit to the art of engraving, 2631, 2632——Conclusion that the same sum annually raised by the art unions would be applied to the production of engravings if they did not exist, 2633, 2634——Considerable diminution in the sale of engravings in consequence of the distribution of prints by the art unions; consequent diminution of employment of persons producing that class of works, 2635–2665.

Grounds of objection to art unions as at present conducted, 2666–2668——How such objections might be obviated, and an increased production of fine engravings be caused, 2669, 2670——Practicability of employing more than one engraver, and limiting each plate to a certain number of impressions, 2671——Maximum impressions taken from a steel plate,

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plate, 2674, 2675——Maximum from a copper plate, 2676——The number of proofs taken is not regulated by any special standard, 2677–2679——Absence of any objection to the distribution of outlines in composition, 2680, 2681. 2688——The electrotype does not correct the injury arising from taking too great a number of impressions from a copper or steel plate, 2682, 2683——The electrotype is not likely to be productive of much injury to legitimate engraving, from the excessive distribution of the art unions, 2684——The distribution of casts from statues would tend to increase a taste for sculpture, 2685, 2686—— And the execution of medals in the same degree, 2687——The engraving of a picture operates as an advertisement, 2691, 2692.

Water Colour Drawings. It has happened that a better selection has been made by the public from water-colour drawings than from oil paintings, in their choice of prizes; to what cause this may be attributed, *Godwin* 532–536——The English school of water-colour drawings is generally supposed to be superior to that of other countries, *ib.* 535——The operations of the Art Union have been perhaps less beneficial, in proportion, to the painters in water colours than to the painters in oil colours, *Fielding* 2336——Great superiority of the water-colour drawings of the present day compared with fifty years ago, *Turner* 4059——Water-colour drawings make good subjects for engraving, *ib.*

See also *New Society of Painters in Water Colours.*

Watt, Mr. *W. H.* Testimonial from Mr. Watt respecting the favourable results attending the use of the electrotype process, *App.* 364.

West of England Art Union. The West of England Art Union had, in 1842, 306 subscribers, returning an income of 153 guineas, *Rep.* vii——Mode in which this sum has been distributed and divided, *ib.*——Meagre as this amount may seem, it has not been without its effect in stimulating to a desire and effort for better things, *ib.*——Copy of the First Annual Report of the West of England Art Union, established 1842, for the promotion of art in the western counties, *App.* 328.

West Riding Art Union. Purchase by this Art Union from witness of 500 impressions of an engraving by Watt, after Leslie; the society not having sufficient funds to employ an engraver, *Graves* 2879–2888.

Westminster Hall. Creditable character of the exhibition of sculpture and fresco in Westminster Hall, at present, *Eastlake* 4535–4538.

Westphalia. Laws of the Art Union in Westphalia, *App.*385.

Wood-carving. No encouragement has been given to wood-carving by the London Art Union, *Godwin* 167–170——It would be a legitimate application of the funds of the society to encourage this branch among others, *ib.* 171.

Wood Engraving. The art of wood engraving might, under judicious restrictions, be employed, *Rep.* xxxv——Wood engraving has been in one or two instances encouraged by the Art Union of London, but not to any great extent; it is now under the consideration of the committee, *Godwin* 136, 137——Superiority of the English wood engravings over the continental; their designs are sent over to be cut upon wood in London, *Graves* 2721——The patronage of art unions should extend if possible to wood engraving, *Ryall* 3428.

Works of Art. The main object of the Art Union of London was to open the enjoyment of the works of fine art to all classes, *Godwin* 10, 11——Works of art emunerated for which the Dublin Art Union offers premiums, *Blacker* 1441–1447.

Worn-out Plates. Little value of old, worn-out plates; fraud committed upon the public by retouching them, *Foggo* 4750–4753.

Wyon, Edward William. (Analysis of his Evidence.)—Has been a subscriber to the London Art Union from its commencement, and has had also a commission from it, 2003, 2004——The Art Union is likely to be very beneficial to art, 2005——With respect to the organization of the society, there may be some matters of detail that might be improved, but there is no important point to be objected to, 2006——It has been beneficial in the bringing forward many productions superior to those which were formerly executed, and under proper regulations, might be made very influential in the production of works in the highest walk of art; mode in which witness would propose to carry out the encouragement of high art, 2007–2018——Recommendation of an application of a portion of the funds to the distribution of bronzes, 2019–2031——An application of a portion of the funds for the execution of medals would be most desirable, 2032–2054——The greater number of artists are decidedly in favour of art unions, 2057.

Wyon, Mr. Is favourable to the Art Union, *Godwin* 545.—— *See* also *Medals.*

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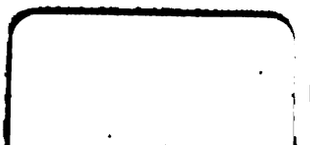

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